

29 May 75

Dear Bob,

Here is the outline for the six parter,
plus a sheet on the basic idea behind it.

Two points:

The Omegans: Tall featureless sliteyed creatures.
Made of the unstable teryllium molecule, they have
a dull grey sheen, like graphite. The densifying ray
comes from the eye slits.....

The Nuton Complex: A military R&D establishment
rather like a huge Aldermaston. The big project,
and the big risk, is the Icarus rocket energy transfer
system. Put simply, the reactor is the engine, and it
stays on the ground, beaming up power to the rocket once
in space. Unfortunately, the system is very prone
to leaks.....

Hope all goes well - we look forward to
hearing from you fairly soon.

Yours,

Bob. Dave

Bob

Dave



THE BASIC IDEA

Two aliens from Omega 4.6, a black hole in space, arrive on earth. The Omegans are radiobionic: with the help of radiation they can restructure and regenerate themselves, being made of a 'living silicon' molecular structure.

The earth has been monitored by Omegan scanners for a long period. It is now seen as a potential ~~disease~~ disease centre, and the missions of the Omegans are intended to stop the blight of humanity spreading across space.

Their missions are diametrically opposed: the hawk and the dove, the surgeon and the psychiatrist...The hawk believes that earth must be burnt out like a wart: The dove believes in a regression therapy: taking humanity back to the point where it went wrong, and letting it evolve again in competition with other life forms. Humanity will thus start level on the evolutionary grid with insects, carnivores, herbivores, reptiles, mammals, etc.

The hawk has unfortunately crashlanded and disintegrated - all that is left is a hand. This hand is seeking a radioactive power source to regenerate itself before setting up the nuclear burn out it has planned for earth. The dove thus has had a head start: the ^{beginning} ~~start~~ of its devolutionary process is an anti-industrial, anticapitalistic agrarian revolution - back to nature, anti-technology, a self regulating peasant paradise. On the surface. But this is only the start of the downward spiral for humanity: the back to nature movement will only end when man has regressed to his evolutionary dawn: Scavenger Man, Homo Littoralis.

To effect this aim, and also to superintend a similar devolution in animal life, the dove Omegan operates from a zoo. He has reorganised his molecular structure to look like a human being - when in Rome...- but he still has a grey shiny look about him, as though his skin has been graphited... He wears a mask and ~~gloves~~ gloves, and claims to suffer from a rare skin disease. He is racing against time - and the self-regeneration of the other Omegan....

EP.1

Teaser: discovery of hand by labour camp digger Mountford, an anthropologist. The hand has a dull sheen, like graphite. The Doctor and Sarah arrive in middle of man-hunt for Lieut. Hawker. Are blamed by Hawker, a young Mad Mitch-type survival expert, for his capture.

Labour camp. Interrogation. The situation explained; 1990s and a revolution has taken place. Machines, arms, police, high energy technology is out: the cities have been emptied into the countryside. Spades, ploughshares, animals, self-control, peace and man-nature harmony are in. The old guard has been rounded up and kept in reeducation camps. The Doctor expresses his pleasure - until he is told that as UNIT's scientific advisor he too must go to top security camp 17, where all the most dangerous scientific and military ~~revisionists~~ ^{revisionists} are incarcerated. Sarah, who has nothing on her record, is redirected to a commune in the same sector.

The Labour camp huts. ~~XXXXX~~ The Doctor learns from other inmates that the scientist-trusties have the immense task of shutting down the Nuton Complex - a vast military nuclear reactor - and finding a solution to the radioactive waste problem, ~~the~~ military and other non-trusties till the soil. Hawker meanwhile is already out to escape. He is taken to see the head of the escape committee: the 70y old Brigadier. While the Brig is telling Hawker how hopeless it is (many tunnels have been dug, but no one has ever returned to say why they have failed) Mountford joins the scientists and shows them his find. Even the Doctor is puzzled: the favourite theory is that ^{it} may well be Momo Littoralis, Seashore Man, the evolutionary missing link. Carbon dating is the way to find out.

Sarah at the commune. More and more horrified. The members eat with their fingers, like animals. And are terribly frank, but never offended: a bit like an Esalen encounter group. They smile away Sarah's protests - she will soon understand....What annoys Sarah most is the lack of privacy: they even sleep in a great heap, like animals...She determines to get transferred as soon as she can - the environment is too filthy, and squalid and suffocatingly genial....

Mountford has been told to hide the hand so that the CW's (CAMP WELFARE) won't find it: the scientists ~~knowxxxxxxxsuchxxxxxxxxxxxxxxxxxxxxxxwouldxxxxxxxallow~~
~~andxxxxxxxifxxxxwere~~ fear that the authorities would confiscate it. The hand is in a way a propaganda weapon: it could prove that modern man took the wrong path and that the humble seashore scavenger is the way we all should be....

Mountford hides it in the lead safe next to the radioactive samples.

Later that night, the Doctor and Hawker prepare to escape. Mountford suspicious that they might be after his find, follows them. The tunnel opening is under the floor in the same small room as the safe.

After they have gone into the tunnel, Mountford checks to see that the hand is still there.

The Doctor and Hawker in the tunnel. Strange noises - like vast amounts of earth being shifted. The noises get closer. Is some sort of excavating going on? Why is it following them? They finally cotton on: whatever is digging is digging after them. The walls of their tunnel begin to shudder and shake -

Mountford opens the container. The hand moves, grabs him and starts crawling up his arm....

END OF EPISODE ONE

Sets: Labour Camp interrogation room: Sleeping huts:
small lab. Tunnels.

Commune barn type room, chickens and straw and all.

Film: Finding of hand: hunting of Hawker.

CHARACTERS: Dr. SARAH. HAWKER. MOUNTFORD. BRIG-GEN.
WELFARE INTERROGATOR. OTHER SCIENTISTS - 2
COMMUNE MEMBERS - 2.

EPISODE TWO:

The Doctor and Hawker just avoid being buried alive and make it back to the small lab where they started. Mountford ~~he~~ is very scared apparently, and wants to escape with them. He will not say why: just that he must get out. They have great difficulty in convincing him he would have no chance in the tunnel.... Finally they leave him in the lab - and we see the hand has got him by the back of the neck. Alone, Mountford opens the ^{safe} door and the hand skitters back in its box....

Next day. Sarah is told she has been allocated as mate to a particularly mindless brute, Alvin. Alvin, a huge shambling oaf, drags her off to his quarters, the stables. Where he makes it clear she is going to do the work - Alvin is not without a low cunning - while he swamps himself in homemade illegal cider. Apart from the injustice of it all, Sarah is scared of what Alvin might do when he has had enough to drink...He is violent rather than lustful. None of the commune members seem conscious of the male-female difference....Laying Alvin out, she takes a horse and high tails it out of the place.

She is seen and pursued -a cross country chase on horseback. She finally eludes her pursuers by driving off her horse, and ~~laying~~ low.

Mountford, apparently his old self, shows the Doctor where he found the hand. The Doctor pokes about, picks up fragments of shiny shrapnel type metal, pockets them frowning.

Back in the small lab, Hawker wants to know why, if excavating was going on, there was no machine noise. Especially since they don't use machines any more now. The Doctor is more interested in the metal fragments. Exit Hawker. Enter Mountford, to ~~sm~~uggle the hand over for carbon dating at the reactor. Unseen by the Doctor the hand once ~~more~~ gets Mountford by the back

of the neck. It is obvious that the hand has taken over Mountford's central nervous system. The Doctor finishes his analysis, pronouncing the metal as teryllium. A metal not found in the solar system.....Mountford is about to attack the Doctor from behind when all hell is let loose. A Nuton Complex emergency: a massive radiation leak has taken place. The CW's take the Doctor and Mountford across to the complex: a case of all hands to the pumps...

Sarah meanwhile, thanks to the panic caused by the emergency has been able to get into the Labour Camp. She meets up with Hawker who has it in mind to use the emergency to get out of the camp. She and the Brig dissuade him: they must get the Doctor first....They climb into radiation suits as disguise and protection....

The Nuton Complex. A strange thing happens. As soon as the Doctor and Mountford arrive so the leak slows up and very quickly ceases. As if, someone says, the Doctor had used a huge piece of radioactive sensitive blotting paper to soak it up. It is not of course the Doctor - but Mountford. Or rather the hand, concealed now at the back of his neck...The Doctor wondering if the teryllium has the property of soaking up radiation and dispersing it, decides on an immediate test. While this is going on, Mountford sneaks off, impelled towards the nuclear pile at the heart of the reactor...

Sarah and Hawker arrive, split up to locate the Doctor.

Mountford is opening up the rod insertion hatch. When his task is over, the hand strangles Mountford. It is about to descend into the pile, like the phoenix to its nest, when Sarah comes in.

The Doctor is just about to reenergise the pile - this in itself will wipe out Sarah, if the rod hatch remains open -

Sarah discovers Mountford - and the hand senses Sarah. She does not see it coming across for her until it is apparently too late -

END EPISODE TWO.

EPISODE THREE

Sarah screams.

She rushes away from the hand.

The control room. The Doctor is operating by remote control, inserting the teryllium sample into the pile.

Sarah crosses his monitor screen. He rushes down to save her from death by radiation blast. The others try to stop him: without a suit he faces certain death. He fights his way into the pile chamber - and drags Sarah out, away from the hand. She is unconscious.

Foiled of its victim, the hand climbs into the pile.

The Control Room. The Doctor applies full power to destroy the hand, saying nothing about it to the others. Full power....and no output. It looks as if the Doctor's experiment with teryllium is a success. But the Doctor knows better: it is the hand that is absorbing the radiation....

Rest room. Sarah recovering, the Doctor with her. Hawker rushes in to warn the Doctor that Mountford's death has been discovered. The Doctor has to stay with Sarah, but tells Hawker to escape with the Brigadier to EXIT to retrieve the material on the UFO activity. Hawker reluctantly leaves, and the Welfare Interrogator arrives. He accuses Sarah and the Doctor of killing Mountford. They are placed under heavy guard prior to undergoing 'behavioural restructural organisation'.

They hear that since the Doctor's experiment has been a success, the Nuton Complex is to be totally shut down and evacuated. The Doctor protests that this is the worst possible course of action, but is ignored.

Inside the reactor, the hand bombarded with radiation, writhing

Hawker and the Brigadier escape.

The closedown continues. Doors locked, machinery turned off, the whole place abandoned and empty. Except for the hand...

The hand becomes iridescent.....and begins to grow:

Hawker and the Brig. Hawker remembers what Sarah told him about the commune's stables: if she can do it, they can -

In their cell Sarah tells the Doctor about the commune, asks about the hand. The Doctor is sure it has to do with the UFO activity and the bits of teryllium: but how? What he does know is that they have to get ~~xxxx~~ back into the Nuton Complex and find out...The Interrogator arrives to tell them that he has sent a report of the incidents at the Complex: they are to be restructured immediately -

At the commune. No horses. They learn from Alvin - whom Hawker recognises as a rocket-engineer - that the 'brothers and sisters' have been kidnapped. They realise with misgivings that Alvin is talking about horses, not human beings. Who stole them? Alvin looks at the Brig: Killers. Like him...He goes for the Brig: Hawker knocks him out. Nothing for it but to walk. Hawker disturbed that Alvin, a brilliant engineer, should have become so dumb -

Sarah, realising that the Doctor must get back into the Complex, decides to sacrifice her own chances of getting away by creating a diversion. She makes a hopeless run for it, drawing the guards away. Only too late does the Doctor realise what she has in mind: he has to abandon her to her fate, and hides in the deserted Nuton Complex...

Sarah is packed off to the restructuralisation centre. The Doctor, from hiding, watches her go....

Hawker and the Brig, walking to EXIT.....

The Doctor moving through the deserted reactor....

Sarah en route for Restruct. centre.

The Hand growing.....and changing.

The Brig and Hawker, within sight of EXIT - HQ is a country house - are pinned down by rifle fire....

The Doctor getting nearer the pile chamber -

The hand changing, growing: two of its fingers become legs, two arms, and its thumb turns into a head....grey, slithery, slit-eyed, featureless....slowly regaining his Omegan silicon form -

Hawker and the Brig have no choice but to surrender to their unseen assailants -

Sarah is bundled into the reception centre of Restruct. A dark room: gradually lighting up...she is surrounded by snakes and reptiles in glass cases - in fact the reptile house at the Zoo...

The Doctor arrives at the pile room. Enters just as the Omegan is emerging.....The Omegan, because of his silicon construction, makes a susurrating noise as he moves: the sound of metallic flesh slithering towards the Doctor -

END OF EPISODE THREE

EPISODE FOUR

The Doctor realises that he cannot take on the Omegan, armed with a densifier, a self generated ray which has a black hole effect on things; densifying their mass, collapsing their molecular structure so that they implode upon themselves...

The Doctor slams door after door: the Omegan ~~walks through~~ simply dissolves them... Finally the Doctor takes refuge in one of the escape tunnels, only to meet with yet another deadly peril: a giant pinkeyed white ferret, as big as a horse. (It is this beast who came after them in EP ONE). The Doctor ducks into a side tunnel, and the ferret and the Omegan fight it out. The Omegan blasts the ferret - the Doctor has time to crawl down the narrow ~~tunnel~~ side tunnel, out of danger...

The interrogator collects Sarah from the reptile house and takes her through the zoo cages, all through the animal kingdom - reptiles, birds, mammals, anthropoids. All the animals watch them pass... She gradually succumbs to the interrogator's suggestions: the animals are better adjusted than we are, they are happier, they are at peace, look into their eyes, look into their eyes, look... into... their... eyes....

Hawker and the Brigadier have been captured by a gang of ragged bandits in the tattered remnants of dress uniforms. It looks as if they will be shot out of hand - until the leader turns up: a huge man of sixty or so with vast mustaches. The Brig peers at him: Colour Sergeant Lambert you're a disgrace to your uniform man -- I'm putting you on a charge -

The Doctor crawling through the endless narrowing tunnel....
Now followed by the Omegan....

Sarah in the apehouse. The interrogator tells her he will leave her there, now that she is happy. Yes, says Sarah rapt in contemplation of a huge gorilla, I am happy now...

~~XXXX~~ Inside EXIT. Lambert, who was once seconded to UNIT,

tells his story: he and his platoon returned home from a tour of duty with the UN to find that the army was in process of disbandment. Being a prudent chap, Lambert had his men hide their dress uniforms and rifles before D and R - disbandment and restructuring. To Lambert's disgust, he and his men were rejected as unsuitable material for the new society and sent to Camp 84, a glasshouse. Lambert was not having that and organised a "tactical withdrawal". After some time on the run they made it to EXIT. If you'd seen what we'd seen, he tells the Brig.,....What has he seen? Lambert offers to show them -

The Doctor emerges. Into a cave. Dark halfseen shapes, guttural grunts. Rocks are thrown at him. He ducks. When he looks up again the shapes have gone - but he hears the Omegan coming along the tunnel after him. He runs out of the cave -

Lambert Hawker and the Brig in wooded countryside near EXIT. Suddenly Lambert points - There they are!! What? The Troggs sir....And they see, briefly in the distance, running through the trees, three or four half-naked hairy half-men -

Another figure appears: Lambert's men prepare to open fire. Hawker stops them. It's the Doctor. He comes up, tells them to run like hell....Lambert protests: not scared of Troggs. Then the Omegan appears....They run.

Inside EXIT. The Brig organising the defence of the place. From his long experience of fighting aliens, he knows it is no use attacking them. Just keep an eye on it men...Meanwhile the Doctor is perusing the UFO material in the hope of establishing whether the Omegan is alien or mutant, and if alien, where from. While the Doctor plots the vectors - they all home in on an empty area of space - the Brig supervises the surveillance of the Omegan. Sure enough it breaks in. And seems to know where it is going.... Straight to the secret weapon store. The Doctor surmises it must be able to home in on radioactive devices. Are there any there? Reluctantly the Brig admits to the existence of anti-alien devices: including an entropic LI bomb(Lead Isotope) used on energy feeding aliens. The Doctor says he must be stopped....

Knowing that it is useless the Brig himself goes to tackle the Omegan. He finds him in the weapon store. The Brig prepares to make the supreme sacrifice, pulls his revolver and challenges the alien. The Doctor cannot bear to watch... The Brig tells the Omegan to put down the atomic device or he will fire. The Omegan takes no ~~xxxx~~ notice. The Brigadier fires.

And to his, and everyone else's amazement, the Omegan goes down as if poleaxed. For the first time ~~xxx~~ in a lifetime of fighting aliens the Brig has got one, first shot.... Or so it appears...

He asks the Doctor if the Omegan is dead. How can you tell? The Doctor examines the Omegan, and in his pocket his sonidriver buzzes furiously. Everybody out - the Omegan is wildly radioactive. He could detonate the whole store. Outside the weapons store, the Brig again asks: is it dead? Not exactly. More a case of indigestion....He tells them what he has deduced from the UFO material and also from the examination of the Omegan: that the alien has come from Omega 4.6, a black hole in space, is radiobionic, and has restructural capability being made of "living silicon". He asks Lambert when the Trog first appeared. Lambert says they were the first to be processed and have swiftly reverted to their present Trog state. Processed? Yes, says Lambert, they all went to the zoo, and came back ~~xx~~ behaving like animals...And the Zoo is where Sarah is.... And furthermore, according to the Doctor's calculations, the UFO material indicates not one alien landing...but two..
~~and the second alien Omegan xxxxxx~~

Leaving the Brig to organise the removal of ~~xxx~~ as many devices as they can from the weapon store, Hawker and the Doc borrow horses and head for the Zoo...

Where they find Sarah in the post treatment room, having a cup of tea and ~~x~~ biscuits. All apparently happy and normal - except that when she eats and drinks, she does so more like an animal than a human being. She resists their attempts to drag her away: she wants to stay with her brothers and sisters, the animals. She tries to put over her new philosophy: all happy together...The Doctor realises ~~the~~ the rate of reversion is speeding up. He tells Hawker to get Sarah out, even if ~~x~~ it means using force: he is going to

see who or what is behind it all...

He comes face to face ~~xx~~ with the Zoo director, a masked and gloved figure....And the sonidriver starts buzzing wildly again. The Omegan peels off the rubber face mask to reveal himself. The Doctor trapped -

Meanwhile, Hawker and Sarah, escaping, are confronted by a massive gorilla -

~~END~~ END OF 4

EPISODE FIVE

Sarah greets the gorilla warmly and persuades it not to mangle Hawker....

Meanwhile the Doctor is busy talking his way out of annihilation. Saying he is an alien too. Just out of interest, what are the Omegans trying to do. Omegans? The Doctor tells Omegan 2 about Omegan 1. Omegan 2, thinking the Doctor innocuous, reveals his stratagem: the only way to save the earth from Omegan 1's nuclear holocaust was to bring about a regression ~~xxxx~~ in man, the dominant life form, so that all species could start equal again...To this end Omegan 2 has been uprating the zoospheric consciousness, and using it to control and redirect man on a new evolutionary pathway... The Doctor is fascinated, and highly complimentary: it is about time ~~they were~~ mankind was taken down a peg, and made to think for itself again instead of relying on machines....Then Doctor is of course playing for time, and pumping the Omegan for information...Unfortunately for the Doctor Sarah walks in with Hawker and blows the gaff: the Doctor is a Time Lord, she tells the Omegan, and as such is disbarred from interference with Earth affairs, except for maintaining a status quo situation. Angered by the Doctor's duplicity, the Omegan decides to use the Doctor as experimental material.

In the experimental lab. The two most successful species are the fly and the rat. The Doctor is put in the cage with giant specimens of each and left to fight it out with them....

Meanwhile, Omegan 1 has revived, and absorbed the lead from the Brigadier's shot. Highly adaptable, the Omegan now puts out a force field and is proof against attack... The Omegan marches out with one of the atomic devices, scything down EXIT men - Lambert's lot - as he goes....

The Doctor fighting for his life against the fly and the rat..

Omegan 1 heading for the zoo to wipe out Omegan 2...

Hawker and Sarah watching the Doctor. As the Doctor ~~scambles~~ scrambles about fending off the attacks of rat and fly, so some of the teryllium fragments fall from his pocket....The rat and fly avidly fall upon these fragments, leaving the Doctor alone.....Hawker shouts at the Doctor to get out while he can, using the sonic screwdriver...But the Doctor is transfixed by the rat and the fly.....He can see now ~~HOW~~ Omegan 2 has gained control of the animal world: teryllium is the same unstable silicon molecule as that which makes up the Omegans. Once ingested by rat or fly it not only acts on the growth centres but also - because it is part of Omegan 2 - gives Omegan 2 control over their behavioural reflexes...

He leans against the bars of the cage discussing this theory with Hawker, not bothering to escape. If his theory is right, he says, an overdose should have an opposite effect. Fly and Rat shrink to normal size. The theory was right. Only now does he consent to leave the cage.....

Omegan 1 entering the zoo.... The Doctor, Hawker and Sarah witness the fight between the two Omegans. It results in a victory for Omegan 1....who immediately absorbs Omegan 2. A by product is that Sarah - and all the other reverted human beings - ~~xxxxxxx~~ become free of the genetic spell cast by Omegan 2 - in other words they start to become normal human beings again.

We see this happening at the commune: Alvin shakes off his brutish self, washing and shaving to become the spruce reasonable scientist he used to be....

But Omegan 1 is on the rampage. Nothing can stop him reaching the Nuton Complex: he plants the atomic device in the pile, and giving himself time to get out of range, he blasts off in Omegan 2's space shuttle back to the Omegan interstellar ship.

With

The Doctor and the others are left with the situation that the Nuton Complex will blow up in a few minutes time and set off an enormous chain reaction which will split the earth in two -

END OF 5

EPISODE SIX

The Doctor crawls into the pile as Hawker and the Brig and Sarah collect teryllium fragments to help him absorb the radiation...

Meanwhile Alvin is getting Icarus - his beloved experimental atomic transfer drive rocket - ready for countdown. If the Doctor's plan is successful they will use the power burst from the Nuton Complex to launch Icarus...

The seconds tick away -

Omegan 1 reaches his interstellar ship. A strange thing happens.....Omegan 1 is absorbed into the fabric of his ship, literally becoming part of it. This is logical: both are basically the same base silicon compound - teryllium.

Last minute snag; the Doctor has diverted the explosive power ~~into the Nuton Complex~~ of the Nuton Complex through a transfer to launch the Icarus. But there is no trained crew available.....While they debate this up goes the rocket.

With, we now realise, the Brig and Lambert on board. Plus all the anti alien devices from EXIT.

A space chase develops. The Doctor and Alvin tell the Brig and Lambert what to do. The Icarus is outclassed in every way by the Omegan ship. But the Brig and Lambert use the anti alien devices to 'mine' space as it were.

In the same way that surface ships used depth charges....

The Doctor works out the most possible positions for the warping craft to be in. The Brig mines these positions... ~~xx~~ every one a miss. Silent explosions star the blackness...

Since the Omegan ship is travelling faster than light it is invisible...

But with the last device Lambert discharges, they score a hit. The Omegan ship materialises: a crystal wedge of pure teryllium..

The Omegan himself materialises: he warns the Doctor that he is now going to kamikaze his ship onto the earth and destroy it that way....

The Doctor relays the message to the Brigadier. Abandon the mission, the task is hopeless, there is nothing they can do to avert the destruction of the earth.

The Brig asks the Doctor for the coordinates. Where will the Omegan enter the atmosphere? They have one weapon left -

Reluctantly, the Doctor gives them, knowing the Brig is lying when he says they have one weapon left....

In a way they have: Icarus itself.

And so the Brigadier goes out in a blaze of glory, ramming and destroying the Omegan ship as it hits the atmosphere....

The flash of the impact fills the evening sky, as the Doctor and the others watch.....

A sadness descends on them all. But there is still one task left: the Doctor and Sarah take the teryllium from the pile and shoot off in the Tardis to scatter the stuff throughout timespace.....

end of ep 6.

end.

June 20th, 1975

Dear Bob and Dave,

I enclose a very bare outline of the six episodes as we discussed yesterday. There is still a lot of invention required but I think this gives us a reasonable framework for starters.

I will be in touch with you shortly about the O.B. situation but meanwhile just treat the story as an average six-parter in terms of characters and sets.

Best wishes,

Yours sincerely,

.....
Philip Hinchcliffe

Bob Baker & Dave Martin,

COMMISSIONING BRIEF

From: Philip Hincheliffe

Room No. & Building: 505 Union House

Telephone Extn:

Date: June 20th, 1975

Original/Dramatisation/Adaptation/Translation

Doctor Who 'The Hand of Fear'

Project No: 02345/2061	Series Title and code: Doctor Who 4L	
Target Delivery Date: 7th July, 1975	Actual Delivery Date: 9. 7. 75	Acceptance Date: 10. 7. 75

Title:

Episode One

Producer:

Philip Hincheliffe

Author:

Bob Baker & Dave Martin

Theme:

Science fiction adventure serial

Length:

24'

Notes re Fee etc:

Signed

(Producer)

(Script Editor)

Accepted/Rejected by

HAND OF FEAR

EPISODE 1

Scene 1. This needs to be stronger. (It is the hook to our whole adventure.) It should run a little longer. Let Weston touch the thing and let us hear the electronic boing-g-g as we do later when Wilkins touches it. Let Weston react strangely. And let Malcolm show a little more nous. He can be sure it isn't a bomb. 'Never seen anything like it. The metal....Almost as though it's something...alien!' etc.

Scene 3. Hawker comes to this conclusion pretty quickly, goes to the site hut to ring UNIT.

Maybe while he's doing this Wilkins touches the thing and is strongly affected, collapses.

Scene ? We need some sort of cutaway at this point because we can then come back to a scene at the site hut with the Brig and Hawkins and this will avoid using the UNIT Lab set. *from*

The Doctor has been away ~~the~~^{from} earth for a while, incidentally, so we should cover this point when he appears.

[illegible]

Scenes 4/5/6/7

If 4 is the Brig and Hawkins in the Site Hut and 5 is T/C of the site and the Doctor arriving with Sarah, you can push some of the present Scene 4 material into Scene 7 after the Brig has taken in the Doctor's arrival.

There will be no need to retell the story so far for the Doctor's benefit because the Brigadier can have left him all the background in a message received by the Doctor at UNIT HQ.

The big point of this scene, and something onto which the Doctor would fasten, is the extraordinary heaviness of the object. 'At least a hundred times heavier than lead!' At the moment this very alien quality is rather thrown away with Hawker just mentioning it down a telephone.

General points: We have already suggested it will be better for the story's later development if Weston and Wilkins aren't seen to age. They just come over all peculiar.

Hawker ought to know the Brigadier and perhaps has worked under him before.

Let's make sure it is clear the hand and the monolith are at a nuclear power station. Taken there because it is the nearest place with the necessary facilities.

We can't call our alien an Omegan because Omega was a sort of king of a black hole and appeared some three seasons ago. For the same

reason, the monolith can't be a pyramid. We open the season with a story about pyramids with alien properties.

Page 32. I don't think the fingers of the hand should twitch at this point. Let's keep the big surprise for the moment when it starts creeping towards the technician.

EPISODE 2.

Very few points on this episode .

I think one might make a bit more of the technician's death. At present they assume the killer is Roach. But further consideration of all the circumstances - motive? marks on the dead man's neck, Roach being somewhere else at the time - could be played up to heighten the ~~crazy~~ creepy 'mystery' element.

Page 9. The way the Doctor leaves Sarah alone to carry the box seems a touch specious. Is there any way of strengthening this? Can they be expecting a call on that extension - perhaps a forensic report from Harry Sullivan? - and Sarah waits to take it. (Phil ip would still like Harry brought into the story in his capacity as UNIT M.O.)

July 10th, 1975

Dear Bob,

Here is the list of minor revisions we think would strengthen and clarify Eps. 1 and 2.

They are very small points as you will see. We think the episodes are very exciting and if the standard can be maintained the show is bound to be a winner. We have an excellent director booked for it.

Best wishes,

Yours,

Robert Holmes
Script Editor, Doctor Who

Bob Baker, Esq.,

DOCTOR WHO 'HAND OF FEAR'

Notes made at a meeting on 18.8.75

SETS: Episodes 1 and 2:

Studio UNIT HQ/LAB
MEDICAL WARD
CORRIDORS
CONTROL ROOM
MONOLITH ROOM

O.B. Site Office
Entrance to Building Site
Crater
Fields
Barn (Int. and Ext.)
Power Station Gate

Titherington Quarry

Episodes 3 and 4:

Studio UNIT H.Q./LAB
DRAX'S ROOM
SEWERS COMPOSITE
CELL
MONOLITH ROOM
CORRIDORS
CONTROL ROOM

O.B. Barn (Int. and Ext.)
Stores area
Fields/woodland
Roadway
Ext. Nissen Huts
Int. Nissen Hut

Episodes 5-6

Studio SEWERS COMPOSITE
MONOLITH ROOM
INTELLIGENCE LAB.
CORRIDORS
CELL/MEDICAL WARD
CSO DRAPES AREA

OB NissenHuts
Stores area
Power Station Gate/Parking Lot
ZOO

(Bristol Zoo)

Episode One.

More of tease

Hawker on OB. only - Harry takes over in scene 9.

More to be made in dialogue on moving of bomb to sealing off room.
Doctor goes into look at it - not affected.

Episode Two:

Few more cutaways of hand.

Scene 15. Simplify Wilkins/Axe/Hand

Scene 17. Clarify - what are they doing?

Roach going underground.

End of Ep. 2 to be pushed into Ep.3. Show Roach has gone peculiar in OLB. setting - clarify Roach's conflict.

In these Eps. clarify men who touch Monolith are affected (Harry could do this). Dr investigating mysterious deaths caused by Hand - whodunnit?

Episode 3.

Hand finally reaches destination. Dr's decision to go off to be more definite. Sets off. We stay on Earth with Brig. etc. They are on defensive as Omegan grows in size and starts to attack. Menace grows. Brig surrenders - ~~Harry sneaks off to continue fight~~

Doctor - Drax scene to be simplified and shortened. More urgency to return to Earth - reprise threat. Intercut this with happenings on Earth as above.

Omegan should report to Monolith - exposition of his plan.

When Dr and Sarah get back everything to ~~xxx~~ appear very normal (O.B. Zoo?) But Unit Lab etc. unused and dusty - something is wrong but what?

Episode 4.

Dr Moreau-type experiments by Omegan to be reported back. When Dr meets up with Roach and savages clarify what has happened to them - ie: state of conflict because everyone up top is different - they are not affected.

Dr retrieves Brig. Sarah tries to remind Savages of what they once were.

Cooke has been locked in in solitary confinement?

Even Harry is a bit mad at first - more amenable because less affected

Episode 5. Drax character: chief mechanic to Time Lords, bit of an entrepreneur. Likes Doctor, wants to help but motives not entirely altruistic. Doctor hoodwinks Drax into coming with him.

When Dr tries to do something to Monolith increase suspense.

Doctor's actions affect Omegan experiments - changes appear in animals (explain why)

Roach - wise man of the sewers gets involved, then gets killed.

Eps 5 - 6. Generally not clear what Dr's strategy is.

Doctor to disappear into monolith.

Episode 6. Change scene where Dr tries to sell Tardis to Omegan - make him play for time. Drax and Harry can be rescuing Sarah. Delete Time Lord from this action - Dr does it alone.

Philip Hinchcliffe, Producer, Doctor Who

50₅ Union House

August 20th, 1975

DOCTOR WHO SERIAL 4L 'THE HAND OF FEAR'

Ben Travers, Copyright

Please commission Geoffrey Burgon to write incidental music for this serial. It will be recorded in six parts ~~on~~ weeks 47, 49 and 51. Project numbers: 02345/2061-6.

.....
Philip Hinchcliffe

August 20th, 1975

Dear Dave,

There was one point I committed to mention in the list which was this:

It is not sufficiently clear at the moment why the monolith Omegans cannot simply invade earth in force. Why do they require the humanoid Aomegan as an agent to pave the way? I think you half explain this but lose sight of it towards the end.

Best wishes,

Yours,

.....
Philip Hinchcliffe

Dave Martin, Esq.,

Copy to: Pam Gillis,
Ben Travers, Copyright

October 14th, 1975

Dear Bob and Dave,

Thanks very much for the rewrites and sorry for the delay in writing to you. I have been on holiday which has slightly complicated matters. However, to cut a long story short, Bob and I still feel the story is not working properly. After much debate we decided there would not be time to knock it into shape for the slot for which it was intended - the last story of the season.

I think the best thing in the circumstances is for us to accept the scripts as they stand with the tacit understanding that with further work they can be used in next year's season. This is not as far away as it sounds since we are already approaching script deadlines for next year. If you could bear with us, therefore, until we have finished the current recording we will contact you for a reappraisal of the situation.

Best wishes,

Yours sincerely,

.....
Philip Hinchcliffe
Producer, Doctor Who

Bob Baker and Dave Martin,

9th February 1976

Dear Bob and Dave,

Herewith a breakdown of the revised "Hand of Fear". Sorry it has taken me so long to get a shape. Are you still able to write us a fast draft?

I think it is fairly straightforward and should offer you no problems. If there is anything you don't understand, of course, ring me. I might.

While the outline is fairly detailed it isn't ironclad. I mean it can be changed whenever the lightning of inspiration strikes.

Philip thinks that I haven't made it plain what the Doctor learns about Eldrad in the scene on P.7. Really, this scene must tie in Eldrad, the androgynous monster, with the teaser of Ep. 1. We must learn that Eldrad was the evil one in the obliteration capsule.

Let me know what you think.

Kind regards.

Robert Holmes
Script Editor, Doctor Who

Bob Baker, Esq., & Dave Martin, Esq.,

Enc.

PROG. TITLE				REHEARSAL ROOM BOOKING					
DR WHO				Distribution		Denotes Recipient		No of Cop	
Episode(s) / Sub. Title				To:-		Room No. and Building			
4N				Studio Bookings		4047 T.C.		9	
Proj. No(s)		02346/2121	Prod. Costing Wk(s)	27	Channel	1	Dept. Org:	406 Threshold	1
Dept.		DRAMA SERIALS	Studio		Hse. Man. (T.R.R.)		S. 105, S.H.	1	
Production date(s)		5th and 6th July	Week(s)	27	Asst. Hse Manager		Victoria Rd, N. Acton	1	
19th and 20th July			29	Sup. (Reh. Props)		Victoria Rd, N. Acton	1		
Filming/O.B. date(s)		15th-18th June	Week(s)		Producer		505 Union	2	
			24	Director		c/o 505 Union.	1		
Producer		Philip Hinchcliffe	Room No.	505	Building	Union	Tel. Ext.	File Copy	1
Director		Lenny Mayne	c/o 505					Date	8th April
Designer									

Two copies of this form will be returned by Studio Bookings to the Producer quoting costs:
One of these two copies, signed by the Producer, will be returned to Studio Bookings:
Finally Studio Bookings will confirm the booking:

(PART 2)
(PART 3)
(PART 4)

PART 1 Mark-up date(s): Tuesday and Wednesday 22nd and 23rd June.
First reh. date: Thursday 24th June Last reh. date: Saturday 17th July.
Details of Saturday afternoons or Sundays if required (state dates and times):
No Sundays.
Saturdays- 12.00-17.00 on 26th June and 3rd, 10th and 17th July.
If two rooms are required, state dates and reason (i.e. dancers, singers, etc.):
Any other details (i.e. large composite sets, etc.):
Large room preferred because of large composite sets.

Signed [Signature] Date 8th APRIL

PART 2 The following rehearsal facilities have been booked for this production
Room 302, T.R.R.
Total no. of days 26½ at £48 TOTAL INTERNAL COST £1272 Facility Code J 30
Signed pp R.M. Tait Date 9th June 1976

Although every effort will be made to provide the actual rooms mentioned above, A. (1) to H.S.M.Tel. reserves the right to deploy rehearsal rooms to productions according to prevailing circumstances.

PART 3 I accept the above booking.
Signed Date

PART 4 This is to confirm that your Rehearsal Room will be:
Signed Date

DOCTOR WHO 4N : PRODUCTION TEAM

		<u>Room No.</u>	<u>Ext.</u>
PRODUCER:	Philip Hinchcliffe	505 Union	
DIRECTOR:	Lennie Mayne	} 412 Threshold	
P.A.:	Marion McDougall		
A.F.M.:	Terri Winders		
ASSISTANT:	Joy Sinclair		
P.U.M.:	Chris D'Oyly-John	401 Threshold	
DESIGNER:	Christine Ruscoe	309 Sc. Blk. TC	
COSTUME SUPERVISOR:	Barbara Lane	3005 TC	
MAKE-UP SUPERVISOR:	Judy Neame	E.112 TC	
VIS. EFFECTS DESIGNER:	Colin Mapson	Vis. Effects W/Shop, W/mill Rd.	
TM:	Derek Slee	4033 TC	

Camouflage

(Home Number)

F/S JUDITH ARTHUR (F'EWARD)
 14/18 June (F) 23/6 - 20/7 (CS)

Agent BARRY BURNETT 2

7/Jan 76 Battle 2 1

F/S

JUDITH

ARTHUR

(F'EWARD)

Ep 1, 2 & 3

14/18

June (F)

23/6

- 20/7

(CS)

N/A
 In Melbourne
 for TV series

Agent

BARRY

BURNETT

2

7/Jan 76

Battle 2

1

F/S

REX

ROBINSON

(R. CARTER)

DRIVES

14/18

June (F)

23/6

- 6/7

(CS)

Agent

CAROL

JAMES

2

Non-mission

(PM)

17/4/75

One in line

(1 2

) 1

F/S

REX

ROBINSON

(R. CARTER)

DRIVES

14/18

June (F)

23/6

- 6/7

(CS)

Agent

CAROL

JAMES

2

Non-mission

(PM)

17/4/75

One in line

(1 2

) 1

(W)

DAVID PURCELL

(F/ONLY

ABBOTT)

F/only
 EPI

14/18

June (F)

c/o

RICHARD

DAVID

Agent

JAMES

BROWN

2

msg

(W)

3/Apr 75

Circus

CAT 1

(W)

REX

SETNA

(INTERVIEW)

Slony
 EPI

23/6

- 5/7 (CS)

SW 5

(PM)

Agent

SCOTT

a Marshall
 MARSHALL

24/3/76

I CROWD

1

Slony
 EPI

FRANCES

PIDGEON

(DIRECTOR ASSISTANT)

Ep 2

28/6

- 6/7 (CS)

97

Agent

MAGNUS

2

16/3/76

Are You Being Served

1

S/O (w)
Ep. 4

(K)

STEPHEN

THORNE

(11 ELORAD)

9-20/7 (CS)

Agent PROGRESSIVE MANAGEMENT

bb current n.w.

(1972 DR who 1/1)

Flony

(O)

msg

TERRY

14-18 3 (F)

(+)

Previous

COB

CAPTOR

FIGHT

+ ARRANGE

1/0 Angus (Sister of Frank)

+ STRAY FALL

499-240

2/6/76 @ 8/6/76

8/6/76

MAX FULKNER

(Joan Webb)

% 1000 Kimmind

(F) RECU

17/6/76 - travel pm 14/4/76

8/6/76

(ELGIN + SPIC CULAD)

S/O 2

JOHN W. CANNON

Known - up - to, SWG

Agent Alondra Agency

Our 75 Softly Softly

CAT 1

(X)

P. J. JONES

(5-10/7)

? DIRECTOR

Angela Kipman

14-18 3 (F)

23/6

- 7/7

ind.

Agent

London

to

Sp 75

Some

Notes

Do Have 'Em

CAT 1

As 75

Quille

CAT 1

ROBERTA LELAND HART [DIRECTOR]

DRIVES

ROY

SBELTON

(ROXON)

Agent

Eschay Ltd

(PAT TOWN FID)

9/7 - 20/7

8/75

Dr who

CAT 1

(Ph)

(Lauria)

Agent

F/5 Rula LGWRA (F. ELDRAD)
Op 1, 233 1/2 Elopah Cochran (Heronway)
(K) 14/18 June (F) 23/6 - 20/7 (S)
Feb '76 One Upmanship Cat 1

(Driscoll)

ROY PURCELL
1/2 Richard EASTMAN

(DIRECTOR)

May '76 CLANDIN (Sp 6) Cat 20
The Clandin Cat 1
May 75 Pub at P4 Cat 1

[BILL WESTON
C/ Rolt King

~~Ⓟ 14-15~~

see

~~Annals Grace 23/6 20/7 Ind
% PER GIVE
MLR
4th Wed or 10.30 - 11.00~~

~~ANNETTE ANDRE Ⓟ
% Richard Stone~~

~~Dec 73 The Rough with
the smooth~~

~~Ⓟ ALEXANDRA BASTED Ⓟ
% R.L. 235~~

~~Sep 71 The Scobie Man CAT A
Feb 75 Call by BINT~~

~~CHERYL KENNEDY Ⓟ
% Dorell~~

~~Nov 75 Olive Twist CAT 3~~

26/6/76

Angus A in 1-2

~~Ⓟ 14-18 June Ⓟ 23/6-6/7/76
Robert OATES (DRISCOLL)
% Carey Crumpler~~

Th 9/6 to 26/6

~~Jan 76 The Experts CAT 1~~

~~Boy Patterson Patterson~~

Boy ~~Patterson~~ (Zanka)

yo Scott Marshall LK

776 24 Vertical

CAT 1

(PH)

Anne Zelda (S) 23/6 - 20/7

(W) (yo) Boyack o convey

Sue 75 Centre Play

CAT 1

20 9r

Woody, 20/3/76?

Gwyn

~~Houston~~

F 16" Sue (Tud 15m)

yo

Joyce

Edward

24 8e

7/7/76

(c/r)

R mini as

3226

Permini only 54.50

24

Roy Patton

Sh Connor

Ron Patton

1/0 to 1

Rover 0 ad

Nigel Davenport

% Learning British

Nov '75 OH Strike north

74

Apple cat

CAT (3)

= 333

(3) sp 9th =

1972 CAT (1) ? Sp 9th

④

GLYN OWEN

% Lang Daddell - g

Feb '76

Mr Hollipop

CAT 1

①

GLYN HOUSTON

⑤

14 - 18th June

RLS → 24/6 - 21/7/76

%

June Thursday

⑥

46699

⑨7

Def-in '75 5 Ren Harnings

CAT 2

no sp

Plan class

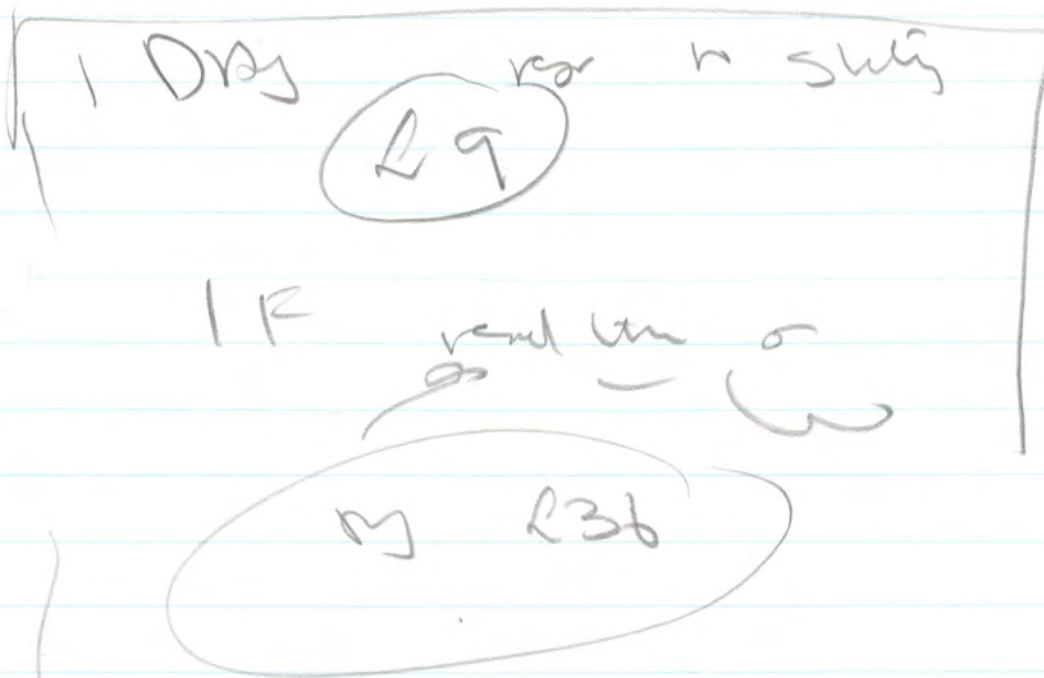
Order (3) 16/6

- (1) Do not 15/6 ? T.
(2) Save 14/6 T/F
(4) Carter Wendy ~~15/6~~ 16/6 (2 15/6 milk } Travel 15/6
(5) Abbott 15/6 17/6 14/6 18/6 and 14
(6) F/Elanet no (P)

(7) Dugan 17/6

(9) Cate Doh → 17/6

Compass N



Max

8/6/26

Recus

17/6/26

Fun (STW) + ? Arrage (Tym)

↳ let off

Travel

pm

16/6/26

SUB

2299/2300 4/76

(P)

[Roll back a mix
Episodes? 1, 2, 3; 3/4, 4 (5 Days)

[BP Horror / small? Large
Episodes? 1, 2, 3; 3/4, 4 (5 Days)

(?) ROBERT CAMERA
PR FACE CRACKING

? CHAR (put him (ROBERT) on)

(?) PHILIP / F' EL DRAD
on FILM

Anna GAEL
(?) PR

Annette André

Alison B. B. B.

CHERYL B. B. B.

Tony

STEEDMAN

(2)
MBA

(F) 10/6 - 18th 15

24/6 - 7/7/76

DAVID

SWIFT

% Boyah & Conway

21/5/76 The Crane

CA767

VICTOR

JOHN MOORE

(3)

RONALD

HINES

~~12~~

EDWARD

JUDY

~~12~~

3508/4116

John Paul

① Dinodale Lander (Dweller)
% Leach A

76 Fakes & Funnies. CAT 3
3rd 76 Pig & M CAT 1)

② Peter Woodham
% Esmay

Dr 74 Church's People CAT 2

(1974)

③ Patrick Stewart
% Bayard & company

3rd 76 The Madness CAT 3

④

Stephen Yardley
% Hilda Ampick

+ 76 76 ②
→

Feb 75 Dr Uno CAT 1

Richard Pascoe
% Pennington Lane Reply

3/3/76 The Rail Beyond Stone CAT 2

Stephen Thorne



red - thin 24.50

9^m, 10^m, 12^m & 13^m July

Azerb

Roy Patton

red thin
+
Nov, 12^m July

Rene Selby

red thin
+
Nov, 28^m June

(L/m) > Frans Dyren

red - thin
+

Nov, 28^m June
Tues 20^m June

Jon Cannon

red - thin
+



Nov 28^m June
Tues 29^m June

Anthony Ainley
C/O William Morris y

June 75 The Flight of the Heron CAT 1

Roy Boyd 1b + 17 (RM 18)
(K) C/O Rolf Singer 7 (F) ~~14 + 18~~ June (S) 23/6 - 6/7
Amil 75 Warship CAT 2
(T) C)

App 4:30 (E) 14/18 Sun
 NORTH PARIS (S) 23/6 - 2017
 To London to (Sunderland?)
 (V) (V) 4192
 11/6/76

Feb '75 Crisis at Slender Plains CAT 2A

(412 TH Wse)

CAT 1 Etc

3:00
 Anne & 2 ELOA
 Jenny Turner 11/6/76
 Buy out of Conway (Jeremy)
 (Jeremy's money)

April 76 Well Anyway

CAT 1

4e
 DP 3 452
 419 (412 TH Wse)

N/C
 Pregnant
 PARELA
 1/2
 MOISEWITZ
 Buy out of Conway
 Dec 75 Dixon CAT 2

2:30
 BELINDA LOW 11/6/76
 40' Green & Unwooded
 (1)

Nov '73 Play for Today 1/3 Sp 9-
 (4th time)

(1) Female being from another planet
 who wants the North to help her
 the planet & her people & who
 were involved millions of years ago

Tue

14

T

36 ~

15 / 21

36 2

22 / 28

36 4

29 / 5

36 4

6

0/05 mi

1

7^m

— 14

94

1

15

- 20

94

36

Speed

EPISODE		VISUAL EFFECTS	-	COSTUME DESIGN
NO. 1	PAGE	DESIGN	-	MAKE-UP

-
- 1) TK 2 1 A syllenic obliteration module of Kastrian design leaving Kastrian solar system and travelling to black empty space COLIN
2 shots (1) Up + pass (2) Away
-
- 2) TK 2A 1 MODEL FILM
Ext. Dome in Snow Blizzard - estab.shot COLIN
-
- 3) 3 SC. 1: Int. OBSERVATION DOME
a) Kastrian Landscape - painted b/cloth CHRIS
-
- 4) b) Snow Blizzard raging - smoke/wind-machine COLIN
-
- 5) c) Blue Light of Kastria DEREK
-
- 6) d) Int. Dome heavily frosted with Icicles CHRIS
-
- 7) e) CHART 6' x 3' displaying Kastrian Solar System
-
- 8) f) The obliteration module as a dot on screen moving out of system:
Dot on chart inlaid DEREK
-

EPISODE NO. 1	PAGE	VISUAL EFFECTS DESIGN	- -	COSTUME DESIGN MAKE-UP
9)	3g)	Control Console with Operating Switches incorporating items (m) (o) (p) (q)		CHRIS
10)	h)	Zazzka's Hand + Ring		COLIN
11)	j)	Zazzka's/Frozen Operator's COSTUMES in Bulky White Insulation Suit with Integral Hood - Face invisible behind Goggles and mic-cum-breathing mask		BARBARA
12)	k)	<u>Hands:</u> Only tips of his red marble- textured hands emerge from the mitts. Hand Latex Glove with Finger Nails		COLIN
13)	l)	Section of Dome frosted - scraped by Zazzka		CHRIS
14)	4m)	Temperature Gauge with alien calibra- tions falling over a period of time		COLIN
15)	5n)	The Radio Console with operating switches		CHRIS
16)	6o)	Computer Controls - screen displays computed information in Kastrian Hieroglyphs		CHRIS/ COLIN

EPISODE NO. 1	PAGE	VISUAL EFFECTS DESIGN	- -	COSTUME DESIGN MAKE-UP
------------------	------	--------------------------	--------	---------------------------

17) 6p) F/P Monitor from Stores - fed with TJ's

~~18) 7q) Countdown display for obliteration of
module
"A pointer ticking down to Kastrian
'zero'"~~

CUT

COLIN

19) TK 3 8 MODEL SHOT
Ext. Space
Module disappears in a soundless explosion

COLIN

20) TK 3 8 Explore possible use of Optical Film
got from C.S.E. to use with above

MARION

21) TK 3A 9 MODEL SHOT
Ext. Kastria
The Dome - same as establishing shot

COLIN

22) TK 4 11) EXT. QUARRY

a) Plunger and Detonator Box

PROPS

23) 12 b) Rockfall: Sarah under over-hang
rocks falling
Doctor carried away
polystyrene rocks

CHRIS

24) 13 c) EXT. QUARRY
After rockfall, dust - if required

COLIN

25) 16 d) Sarah's rock box - dust filtering thru'

CHRIS

	EPISODE NO. 1	PAGE	VISUAL EFFECTS DESIGN	-	COSTUME DESIGN MAKE-UP	
26)		17	e) The fossilised hand (No.1): petrified rock Solid Latex with ring on, first time we see it			COLIN
27)	TK 6	19	<u>EXT. QUARRY</u> Hand (No.1) from which the Ring has gone. "The Kastrian Master Key" later (Ep.3) inserted into a shaped slot to activate power for lift etc.etc. Ep.4/pg.24 : Regenerator Room Door 29 : Control Panel			COLIN
28)		27	<u>SC. 5: Int. PATHOLOGY LAB.</u> a) Hand (No.2) on a wooden board			COLIN/Hand PROPS/Board
29)			b) Chisel + Hammer as used by Pathologist			PROPS
30)		28	c) 2 X-Rays of fossilised hand - solid outline: front + side views (Frosted Cinemoid: DEREK)			COLIN
31)			d) Picture of crystal structure of unusual clarity. A 'dodecahedral' crystalline lattice			MARION ref.only
32)			e) 'Expert' Microscope plus specimen crystal			PROPS
33)		30	<u>SC. 6: Int. SARAH'S ROOM</u> The Ring: a dull metal ring set with a stone - a blue fire flickers in its depths Super blue lamp with Fresnel Lens over ring + Blue Light over Sarah: all via synthisizer			COLIN/ring LIGHTING

EPISODE NO. 1		PAGE	VISUAL EFFECTS DESIGN	- -	COSTUME DESIGN MAKE-UP
34)		34	a) <u>SC. 9: Int. PATH LAB</u> ZIZZ from ring Vidicon camera on special 'theatre sound + lighting' effect - via Inlay Desk for shape, or Colin's disc		COLIN CHRIS + DEREK
35)			b) Plastic Box for Hand with Lid taken on Film, and then into Fission Room for moving hand		COLIN
36)	TK 8	46	a) <u>EXT. NUCLEAR POWER STATION</u> Plastic Box a/b		COLIN
37)			b) ZIZZ a/b - supered over TK via Gallery		a/b
38)	TK 12	53	a) <u>INT. REACTOR HALL</u> ZIZZ		a/b
39)		55	a) <u>SC. 17: REACTOR COMPLEX CORRIDOR</u> Lead shielded doors with spin locks/also locks on Fission Room side		CHRIS
40)		57	a) <u>SC. 18: FISSION ROOM</u> Hand (No.3) moves in Plastic Box Duplicate in cut-a-way floor area		COLIN + CHRIS
41)			b) The Red Glow - progressively brighter thru' Corridors		

EPISODE
NO. 1 PAGE

VISUAL EFFECTS
DESIGN

-
-

COSTUME DESIGN
MAKE-UP

COMPLEX CORRIDORS - various

GRAPHICS of RADIATION AREAS
ret. from OLDBURY

CHRIS +
GRAPHICS

GENERAL GRAPHICS for use on FILM

'To say it's an experimental station'

GRAPHIC SIGN

Indicating sign for road

(1)

EPISODE NO. 2	PAGE	VISUAL EFFECTS DESIGN	-	COSTUME DESIGN MAKE UP
------------------	------	--------------------------	---	---------------------------

- | | | | | |
|----|----|----------------------------------|---|------------------------|
| 1) | 2 | <u>SC. 2: Int. CONTROL ROOM</u> | | |
| | | a) | Computer print out - Dressing Only | CHRIS |
| 2) | | b) | Plans of Nuclear Complex on mobile separate monitor (<u>TJ's</u>) | DEREK/mon
CHRIS/TJs |
| 3) | | c) | Radiation Dial for each Reactor Section
6 Dials 2 F/P plus | COLIN |
| 4) | | | MONITORS in Control Console
(1) Anca (2) Switchable cam. action
(3) TJ's + Coloured Cinemoid
(4) Vidicon Feed | DEREK |
| 5) | 9 | <u>SC. 5: Int. FISSION ROOM</u> | | |
| | | 2) | Sarah locks herself in the room | CHRIS |
| 6) | 17 | <u>SC. 9: Int. FISSION ROOM</u> | | |
| | | a) | Sarah switches off surveillance cam
+ mic at Switch Panel | CHRIS |
| 7) | | b) | Box begins to vibrate. - then Lid is
shoved aside and Hand (No.3) starts
to come out spider-like

Duplicate Box with animated Fossilised
Hand in cut-away area of floor (painted
Hardboard) | COLIN
+
CHRIS |
| 8) | 20 | <u>SC. 11: Int. FISSION ROOM</u> | | |
| | | a) | The vibrating hand (No.3) giving orders-
animated Hand in cut-away area | COLIN |
| 9) | | b) | The door to Pile Room with bolts +
fail-safe system | CHRIS |

EPISODE NO. 2	PAGE	VISUAL EFFECTS DESIGN	- -	COSTUME DESIGN MAKE-UP
10)	20	c) Radiation Dial marked in sectors the same as in Control Room F/P		COLIN
11)	27	<u>SC. 15: Int. FISSION ROOM</u> a) Grille - thru' which Doctor comes hurtling out		CHRIS
12)		b) Special Bar on Reactor Door - priscoll zizzes <u>N.B:</u> Carry forward to page 60		COLIN + CHRIS
13)		c) Doctor's clothes are smoking from intense heat		COLIN
14)	28	<u>SC. 16: Int. CONTROL ROOM</u> a) On Console a red light flicks on + off over sector four area radiation dial no. 4 (see pg.28 for description)		COLIN
15)		b) On DISPLAY SCREEN flashing words "CRITICAL" "SHUTDOWN PROCEEDING" } TJ's on one of Monitors in Console		GRAPHICS
16)	30	<u>SC. 17: Int. DECONTAMINATION ROOM</u> a) Work Bench		
17)		b) Geiger Counters - Dressing + Action		PROPS
18)		e) Radiation Suits (2) Dressing as well as worn		PROPS/ BARBARA
19)		f) Wall Speaker (for Sc.29) (Communication Box)		CHRIS

EPISODE NO. 2	PAGE	VISUAL EFFECTS DESIGN	- -	COSTUME DESIGN MAKE-UP
------------------	------	--------------------------	--------	---------------------------

- | | | | | |
|-----|----|---|--|---------------------|
| 20) | 36 | a) <u>SC. 18: Int. FISSION ROOM</u>
Hand (No.3) crawling weakly across
Fission Room - CSO AREA | | COLIN/
CHRIS |
| 21) | | Regenerates damaged finger - becomes
cleaner

Now it scrabbles up walls to pile door,
attempts to get purchase on locking
bar - CSO AREA | | COLIN
+
CHRIS |
| 22) | 37 | a) <u>SC. 19: Int. CONTROL ROOM</u>
As seen on screen from camera in Fission
Room

Hand (No.3) is seen scrabbling away at
locking bar | | a/b |
| 23) | 40 | b) Tongs to pick up Hand | | PROPS |
| 24) | 41 | <u>SC. 21: Int. DECONTAMINATION AREA</u>
a) Hand (No.3) 9s placed on Work Bench | | COLIN |
| 25) | | b) Metering Panel Dials don't move | | INFORMATION |
| 26) | | c) A lead-shielded safe (quite large if
it stores irradiated cores)

model for VEX Operator to work behind
(see below (e)) | | CHRIS |
| 28) | 53 | d) Mobile Geiger Counter | | ACTION
PROPS |
| 29) | 54 | e) Hand (No.3) grabbing Driscoll by wrist-
Cut-in actuality: gloved hand grabs
Driscoll | | COLIN |

EPISODE NO. 2 PAGE VISUAL EFFECTS DESIGN - COSTUME DESIGN MAKE-UP (4)

30) TK 5 57 EXT. REACTOR BUILDINGS
3 GUARDS get zizzed A/b

~~31)~~ TK 5 57 Int. REACTOR HALL
CUT Zizz misses Doctor - the ray strikes a Steel Girder + a hole appears, or sparks CHRIS +
1 Actuality Girder plus 1 Charred COLIN

32) 60 SC. 31A: Int. FISSION ROOM
a) Driscoll turns the wheel + zizzes CHRIS
Locking Bat COLIN

33) c) Driscoll walks (into glowing cauldron of the pile) at end of a tunnel : CHRIS
Model + CSO COLIN + LIGHTING

~~34)~~ 61 COMPLEX CORRIDOR COLIN
CUT Doctor uses Sonic Screwdriver on door CHRIS
as Driscoll has locked himself in

EPISODE NO. 3	PAGE	VISUAL EFFECTS DESIGN	-	COSTUME DESIGN MAKE-UP
1)	2	SC. 2: Int. CONTROL ROOM a) Bank after bank blows up on Control Console due to energy surge - Cod panel of wiring behind No. 4 section		COLIN
2)		b) Explosions - smoke: flashes in front of cameras: flashing wires		COLIN
3)		c) Breaking Glass		COLIN + CHRIS
<div style="border: 1px solid black; padding: 5px; margin: 10px 0;"> N.B: As we have now set Sc. 10-12-17 in Control Room the systems must not be too badly damaged </div>				
4)	8	SC. 5: Int. FISSION ROOM a) Pinhead of light burning thru' the pile door - polystyrene door		COLIN/ CHRIS
5)	12	b) Dot of Light growing out of pile - plus LIGHT		COLIN/ CHRIS
6)	14	c) The door has almost gone		COLIN/ DEREK
7)	18	d) The glowing outline cools, defines itself into a female skin-tight metallic red, crystalline, jump suit		DEREK
8)		e) Damaged door		CHRIS
9)	26	SC. 10: Int. CONTROL ROOM a) Cupboard where Gun, Small arms are kept + Ammunition - not in wreckage area		CHRIS

EPISODE NO. 3	PAGE	VISUAL EFFECTS DESIGN	- -	COSTUME DESIGN MAKE-UP	
10)	28	<u>SC. 11: Int. FISSION ROOM</u>			
		a) ELDRAD'S EYES when angered - a brilliant light as he searches the Doctor's mind			BARBARA JUDY DEREK
		Front axile project - maybe incorporated in Head Area of costume			
11)	30	<u>SC. 13: Int. FISSION ROOM</u>			
		a) The Doctor grimaces under the bright light of Eldrad's mind - penetrating gaze: see above			DEREK
12)		b) Cooling duct to be zizzed - IN COMPLEX CORRIDOR			CHRIS
13)	36	<u>SC. 16: Int. CORRIDOR</u>			
		a) Eldrad walks straight forward into hail of bullets			As Directed
14)	37	<u>SC. 17: CONTROL ROOM</u>			
		a) More point-blank firing at Eldrad			
)		b) Eldrad angered - goes into Eye Routine			a/b
16)	TK 6	39	<u>EXT. QUARRY</u> ELDRAD on Film		
17)	TK 8	46	<u>MODEL FILM</u> Ext. Kastria (snow)		
			Model Tardis materialises in Kastrian Landscape near Dome		COLIN
18)	TK 8A	47	<u>MODEL SHOT</u> Ext. Kastria (snow)		
			Kastrian Landscape as seen on Monitor in Tardis		COLIN

EPISODE		VISUAL EFFECTS	-	COSTUME DESIGN
NO. 3	PAGE	DESIGN	-	MAKE-UP

19) 50 Int. OBSERVATION DOME
Continuity piece of Furniture CHRIS

20) 52 SC. 20: OBSERVATION DOME
a) Shaped Slot for Kastrian ring to activate COLIN/
Lift CHRIS
for ...

21) b) Lift Door, reveals a booby trap
The killer dart with poisonous venom COLIN
"the greatest killer of them all!" Lyrics
Guaranteed to shatter any girl! by
M. McD.

N.B: 3 CAMERAS AVAILABLE FOR F.A.F.
1 Camera to be slung over pit 20th July

EPISODE NO. 4	PAGE	VISUAL EFFECTS DESIGN	- -	COSTUME DESIGN MAKE-UP	
1)	3	SC. 1: <u>Int. OBSERVATION DOME</u> a) ELDRAD - 1st stage face cracks			BARBARA/ JUDY
2)	6	SC. 3: <u>CORRIDOR</u> Lift Doors open - Kastrian figures on wall (Level 306)			CHRIS
3)	7	'CORRIDOR' a) ELDRAD cracking spreads + continues thru' various stages			BARBARA/ JUDY
4)	8	SC. 4: <u>LIFT + CORRIDOR</u> Second booby trap - for Sarah GAS JET: (1) smoke in glass tube (2) lit by Derek (3) shaped via Inlay (4) after effect Dry-Ice			COLIN DEREK
5)	11	SC. 6: <u>CORRIDOR IN CITY</u> No. 1 Rockfall			COLIN/ CHRIS
	11	MODEL of CITY for CSO			CHRIS/ COLIN
7)	13	SC. 6:(cont) <u>NEW CITY AREA</u> a) ELDRAD's ARM cracks			COSTUME/ COLIN
8)		b) No. 2 Rockfall			CHRIS
9)	TK	SC. 9: <u>CITY and PIT</u> TK MODEL SHOT - rocks falling			COLIN
10)	25	SC. 13: <u>CORRIDOR + DOOR to REGENERATOR</u> Third booby trap: Wall blows out + spatters Regenerator Door			COLIN

EPISODE NO. 4	PAGE	VISUAL EFFECTS DESIGN	- -	COSTUME DESIGN MAKE-UP
------------------	------	--------------------------	--------	---------------------------

SC. 15: Int. REGENERATOR CHAMBER

- | | | | | |
|-----|----|--|--|--------------------------|
| 11) | 28 | a) ELDRAD's body totally shattered except for the hand which had ring on it - it happens mostly when she lies down | | BARBARA/
JUDY |
| 12) | | b) The regenerator slab and thick metal slab above F.A.P. with false bottom | | CHRIS |
| 13) | | c) The control panel on the cabinet with Slot for ring | | CHRIS |
| 14) | | d) Kastrian foregrounds | | CHRIS |
| 15) | 29 | a) CU the Cracking Hand if not used before | | COLIN |
| 16) | | b) Top slab glows - top one descends | | CHRIS |
| 17) | | c) A monitor screen comes alive with symbols-flashing computer-type patterns with howlround | | CHRIS/
GRAPHICS |
| 18) | 33 | e) On the slab: a thin layer of crystalline dust - to be scattered (pg.34) | | COLIN |
| 19) | | f) The Cabinet: black glass
front-rising door
dry-ice from inside | | CHRIS/
COLIN
smoke |
| 20) | | g) ELDRAD No. 2 | | BARBARA/
JUDY |

(3)

EPISODE NO. 4	PAGE	VISUAL EFFECTS DESIGN	- -	COSTUME DESIGN MAKE-UP
------------------	------	--------------------------	--------	---------------------------

SC. 19: Int. INNER CHAMBER

- | | | | | |
|-----|-------|----|--|-----------------|
| 21) | | 39 | a) Rokon's throne-chair | COLIN |
| 22) | | | b) ROKON: his crystalline-self dissolves into a heap of powder - ELDRAD kicks the dust about later | COLIN |
| 23) | | 41 | c) The Door to race bank - a mass of hieroglyphic instructions: Eldrad presses the signs for the panel to open | CHRIS |
| 24) | | 42 | d) <u>GLASS SHOT</u>
Interior of the race bank empty - the Inner Chamber in background of doorway | CHRIS |
| 25) | | 42 | e) Monitor screen (gauge + BP material backlit) | CHRIS |
| 26) | | 45 | g) <u>N.B:</u> No zizz by ring | INFORMATION |
| 27) | TK 1A | 48 | <u>'CORRIDOR</u>
a) Zizz from ring | a/b |
| 28) | | | b) ELDRAD down pit -
Eldrad in CSO on Harness + camera over pit | CHRIS/
DEREK |

5th May 1976

Station Manager
Oldbury Power Station
THORNBURY
Bristol
G l o u c s.

Dear Sir :

re: 'DR. WHO' Location Filming

I would like to confirm the appointment arranged through Mr. Clucose's office, for a visit to Oldbury Power Station by members of the 'Dr. Who' Production Team - on Thursday, 13th May at 11.30 hrs.

The members of the party would be :

Mr. Lennie Mayne	Director
Miss Christine Ruscoe	Designer
Miss Marion McDougall	Production Manager
Miss Terri Winders	A.F.M.

With many thanks for your help.

Yours faithfully,

(MARION McDOUGALL)
Drama (Serials)

js

MONDAY 10th MAY

10.30 am Discuss Ep. 4

PHILIP BOB HOLMES

CHRISTINE

in Philip's Office

WEDNESDAY 12th MAY

10.00 am MEETING

CHRISTINE BARBARA

COLIN MAPSON

THURSDAY 13th MAY

ALL-DAY BECCIE

MARION

CHRISTINE

② LENNIE

TERRI

MONDAY 17th MAY

10.00 am TECH MEETING

+? ~~RAY ANGEL~~ DEREK SLEE ~~FRED WRIGHT~~

+? DAVE ~~CHAPMAN~~ CHRISTINE COLIN MAPSON

COPY to P.A.

14th May 1976

Dear :

re: 'DR. WHO' Location Filming

Thank you for giving up so much of your time yesterday to show us over Oldbury. I pass on all our thanks to you and Jack.

Oldbury is, without doubt, a most splendidly visual location and would enhance the feasibility of our story enormously. I hope our visit will lead to future arrangements for a few days filming in the week of 14th June.

I am enclosing a set of scripts and Lennie would appreciate any comment you would like to make on them, also such corrections as you think necessary on technical words.

With kind regards.

Yours sincerely,

(MARION McDOUGALL)
Drama (Serials)

Station Manager
Oldbury Power Station
THORNBURY
Bristol
G l o u c s.

encl:
js

From: Philip Hinchcliffe, Producer, Doctor Who

Room No. &
Building:

505 Union

Tel.
Ext.:

date: 18th May 1976

Subject: P as B : TARDIS TAKE-OFF & ARRIVAL NOISE

To: All Doctor Who Production Offices

Would the Assistants please note that the Tardis take-off noise and arrival noise has now been officially classified as a piece of music and the composer, Brian Hodgeson, must be entered in the music content section of the P as B whenever it is used in an episode.

68

61

27/270


Philip Hinchcliffe

18th May 1976

Dear Mr.

:

re: Location Filming for 'DR. WHO'

Thank you very much for the information you gave me regarding your company's quarry sites in and around the Tytherington area. I hope to arrange a visit to them in the near future.

As I mentioned, a sequence of our story is set in a quarry site where the 'Doctor' finds a strange fossil after a blasting operation has taken place. This sequence, in fact, starts off the first episode of a four-part story called "The Hand of Fear".

I have some days scheduled to film in Oldbury Nuclear Power Station during that same week and it would be wonderful if I could find the quarry location in the same area.

Thank you for your offer to send some ariel photographs - they will be of great help.

With kind regards,

Yours sincerely,

(MARION McDOUGALL)
Drama (Serials)

Area Manager
Amey Roadstone Corporation Ltd.
Area Office
CHIPPING SODBURY
A v o n.

js

PROG. TITLE				VISUAL EFFECTS REQUIREMENTS			
"DR. WHO" 4N				Distribution		Denotes Recipient	
Episode(s) / Sub. Title				To:-		Room No. and Building	
THE HAND OF FEAR				Visual Effects Org.		217 Sc.Blk., T.C.	
Proj. No(s)		Prod. Costing Wk(s)	Channel			No of Cop	
02346/212			BBC-1			2	
Dept.		Studio	TC				
Production date(s)		Week(s)					
Ep. 1 + 2: 5/6. 7.76		27					
Ep. 3 + 4: 19/20. 7.76		29					
Filming/O.B. date(s)		Week(s)	24				
15th-18th June 1976							
Room No.		Building		Tel. Ext.		File Copy	
505		Union				1	
412		Threshold				Date Sec	
309		Sc.B1., TC				19th May 1976	
Rehearsal Room Phone No.		Film Location				Date Rec'd	
PLEASE ATTACH MARKED-UP SCRIPT WHEN APPLICABLE						VISUAL EFFECTS USE ONLY	
DATE REQD. IF KNOWN	ITEM	DESCRIPTION — PLEASE STATE WHETHER REQUIRED FOR STUDIO OR LOCATION				EFFORT HOURS	MATERIAL £
11/6	1	<u>FILMING ON LOCATION</u>					
		Rock-fall dust effect.					
	2	Eldrad's hand, solid Latex, with part of finger missing. The first hand to be like petrified rock.					
	3	Eldrad's ring (to be kept for studio)					
	16	Plastic box with lid for the Hand.					
5/7		<u>STUDIO</u>					
	4	Model space module : two shots: up & pass, and moving away into blackempty space, on film.					
	5	Model space module exploding in a series of shots (with a building cloud effect, on film. SUPPLIED BY P.A.) .					
	6..	Model Kastrian dome in landscape, with raging blizzard. <u>on film.</u>					
	7	Raging blizzard effect outside studio dome set: smoke gun and (wind machine? T.M) .					
	8	Model Tardis to appear in Kastrian landscape near dome <u>on film.</u>					
	9	Several switches/dials to work on dome console, ref Design.					
	10	Zazzka's hand with ring, latex glove with finger nails.					
	11	Temperature gauge (on console?) with alien calibrations falling over a period of time.					
	12	Computer controls, ref design.					
	13	Eldrad's hand No 2, to lie on wooden board, with finger missing and chip to come off it.					
Signature						HOURS	£
CONT'D ON PAGE TWO.....						£	£
						(FO8)	(137)
(i) A Contract form will be provided as soon as possible; non-return of the form within four working days will be taken as acceptance of the Charge. (ii) Where time allowed for completion of the work does not permit this procedure the Charge may be agreed by telephone and confirmed by a Contract form. (iii) Please number each item separately.							

PROG. TITLE				VISUAL EFFECTS REQUIREMENTS			
"DR. WHO" 4N				Distribution		Denotes Recipient	
Episode(s) / Sub. Title				To:-		Room No. and Building	
THE HAND OF FEAR				Visual Effects Org.		217 Sc.Blk., T.C.	
Proj. No(s)		02346/212.	Prod. Costing Wk(s)	Channel	No of Cop		
				BBC-1	2		
Dept.		DRAMA (SERIALS)	Studio	TC			
Production date(s)		Ep. 1 + 2: 5/6. 7.76	Week(s)	27			
		Ep. 3 + 4: 19/20. 7.76	Week(s)	29			
Filming/O.B. date(s)		15th-18th June 1976	Week(s)	24			
Producer		PHILIP HINCHCLIFFE	Room No.	505	Building	Tel. Ext.	File Copy
Director		LENNIE MAYNE	412	Union			1
Designer		CHRISTINE RUSCOE	309	Threshold			Date Sent
				Sc.Bl., TC			19th May 1976
Rehearsal Room Phone No.		Film Location				Date Rec'd	
PLEASE ATTACH MARKED-UP SCRIPT WHEN APPLICABLE						VISUAL EFFECTS USE ONLY	
DATE REQD. IF KNOWN	ITEM	DESCRIPTION — PLEASE STATE WHETHER REQUIRED FOR STUDIO OR LOCATION				EFFORT HOURS	MATERIAL £
	<u>PAGE TWO</u>	<u>STUDIO REQUIREMENTS CONT'D</u>					
	14	Two X-rays of fossilised hand- solid outline: front and side views.					
	15	Beam/ Zizz from ring, liaison with TM 1 and Designer.					
	16	Plastic box with lid for Hand, to be used on filming.					
	17	Substitute, duplicate hand for manipulating manipulating inside box on cut-away shot: Eldrad's Hand No 3					
	18	Duplicate plastic box for moving hand cut-away shot.					
	19	Set of radiation dials, one for each reactor sector ie: 6 dials , 2 to be F/P. to be put in Control Room.					
	20	Set of radiation dial s marked in sections as those in Control Room , to be put in the Fission Room.					
	21	F/P red light to flick on and off over sector four area radiation dial on console in Control Room.					
	22	Eldrad's hand, No 4, regenerated, ie with whole finger, and cleaner-looking to scrabble up wall etc.					
	23	Duplicate of hand No 4 to lie on work bench					
	24	Eldrad's hand to grab Driscoll probably same as item 22					
	25	Dry ice to make the Doctor's clothes smoke.					
	26	Duplicate locking bar section on Fission Room door. Bar section to be broken as from beam from Eldrad's ring.					
	27	Smoke guns to emphasise damage done by Eldrad's ring.				HOURS	£
	28	Section of whole air-ducting and damaged substitute behind which Director hides, & ducting is hit by ring.				£	£
CONT'D ON PAGE THREE.....						(FO8)	(137)
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PROG. TITLE				DR WHO 4N				VISUAL EFFECTS REQUIREMENTS				
Episode(s) / Sub. Title				THE HAND OF FEAR				Distribution		Denotes Recipient		No of Cop
Proj. No(s)				02/46/2121		Prod. Costing Wk(s)		To:-		Room No. and Building		
Dept.				DRAMA SERIALS		Channel		Visual Effects Org.		217 Sc.Blk., T.C.		2
Production date(s)				Ep 1&2 5,6,7/7/76 Ep 3&4 19,20/7/76		Week(s)						
Filming/O.B. date(s)				14-18th June 1976		Week(s)						
Producer						Room No.		Building		Tel. Ext.		
Director										File Copy		1
Designer										Date Sent		19th May 1976 *

Rehearsal Room Phone No.	Film Location	Date Rec'd
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PLEASE ATTACH MARKED-UP SCRIPT WHEN APPLICABLE

DATE REQD. IF KNOWN	ITEM	DESCRIPTION — PLEASE STATE WHETHER REQUIRED FOR STUDIO OR LOCATION	EFFORT HOURS	MATERIAL £
		<u>PAGE THREE STUDIO REQUIREMENTS CONT'D</u>		
	29	Explosions on consoles in Control Room : Flashes in front of camera Sparking wires Breaking sugar glass Exposed panel with flashing wires Vac-formed monitor substitutes to blow Duplicate dials? Smoke gun		
	30	Ascetone spzay to burn through core door in Fission Room Polystyrene door ref Design.		
	31	First Kastrian booby-trap : large dart of fatal liquid to stick in Eldrad's chest. Level of liquid in tube to diminish if poss.		
	32	Lift blip on display in Rokon's Inner Chamber, showing Doctor, Sarah and Eldrad descending.?		
	33	Second Kastrian booby-trap : smoke in glass tube.		
	34	Rock fall from above in corridor in city, ref Design.		
	35	Model of remains of city of Kastria, for CSO.		
	36	Inflated rubber arm/stretched rubber covered with plaster or similar to give shattering effect of Eldrad's arm.		
		CONT'D ON PAGE FOUR..Signature:	HOURS	£
			£	£
			(FO8)	(137)

- (i) A Contract form will be provided as soon as possible; non-return of the form within four working days will be taken as acceptance of the Charge.
- (ii) Where time allowed for completion of the work does not permit this procedure the Charge may be agreed by telephone and confirmed by a Contract form.
- (iii) Please number each item separately.

PROG. TITLE Dr WHO 4N				VISUAL EFFECTS REQUIREMENTS			
Episode(s) / Sub. Title THE HAND OF FEAR				Distribution To:-		Denotes Recipient Room No. and Building <input checked="" type="checkbox"/>	
Proj. No(s) 02346/2121		Prod. Costing Wk(s)	Channel	Visual Effects Org.		217 Sc.Blk., T.C.	
Dept.		Studio					
Production date(s) Eps 1 & 2 5,6,7./7/76		Week(s)					
Filming/O.B. date(s) 14-18th June		Week(s)					
Producer		Room No.		Building		Tel. Ext.	
Director						File Copy	
Designer						Date Sent 19th May 1976	
						1	

Rehearsal Room Phone No.	Film Location	Date Rec'd
--------------------------	---------------	------------

PLEASE ATTACH MARKED-UP SCRIPT WHEN APPLICABLE	VISUAL EFFECTS USE ONLY
--	-------------------------

DATE REQD. IF KNOWN	ITEM	DESCRIPTION — PLEASE STATE WHETHER REQUIRED FOR STUDIO OR LOCATION	EFFORT HOURS	MATERIAL £
	<u>PAGE FOUR STUDIO REQUIREMENTS CONT'D</u>			
	37	Model shot of rocks falling down pit, in city.		
	38	Third Kastrian booby-trap : corridor wall blows out and spatters Regenerator door: gun-powder charge ?		
	39	Eldrad's hand No 5 to crack in cut-away shot.		
	40	Thin layer of crystalline dust to lie on Regenerator slab and be scattered by Eldrad.		
	41	Front axiel glass beading to be put on upper part of Regenerator slab for glow effect.		
	42	Dry ice and from inside Regenerator cabinet, as the new Eldrad emerges.		
	43	Rokon's throne-chair.		
	44	Dissolution of Rokon, into heap of crystalline powder.		
	45	Clear plastic life mould of Eldrad's face, to go over a rubber mask for cut-away shot.		
	Thank you very much,			
	Terry Winders A.F.M.			
	Signature <i>Terry Winders</i>		HOURS	£
			£	£
			(FO8)	(137)

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- (iii) Please number each item separately.

From: Lennie Mayne's Office : Dr Who 02346/2121

Room No. &
Building: 412 Threshold

Tel.
Ext.:

date: 25/5/76

Subject: O/O/V Equipment For Filming

To: Bert Davis

Please may we have the following for filming in the Bristol area from
14th to 18th June inclusive.

1. two six foot high free-standing step-ladders.
2. one six foot, or approx sized ladder.
3. one sledge hammer for knocking home sign posts.

The above to be ready to load at movement control first thing on the morning
of 14th June.

Please will you confirm this memo.

Thank you very much,

Terry Wunders A.F.M

PROG. TITLE "DR. WHO" 4N				GRAPHICS / GRAPHICS CONTRACT				
Episode(s) / Sub. Title 'THE HAND OF FEAR'				Distribution		Denotes Recipient		No of Cop
				To:—		Room No. and Building		
Proj. No(s) 02346/212				Prod. Costing Wk(s)		Channel		1
				BBC-1		202 Sc.Blk.TC.		
Dept. DRAMA (SERIALS)				Studio TC		QUOTE £		7
Production date(s) Ep. 1 + 2: 5/6. 7.76				Week(s) 27		Date		
Ep. 3 + 4: 19/20. 7.76				Week(s) 29		ACCEPTED		1
Filming/O.B. date(s) 14th-15th-18th June 1976				Week(s) 24		Date		
Producer PHILIP HINCHCLIFFE				Room No. 505		Building Union		1
				412		Threshold		
Director LENNIE MAYNE				309		Sc. Bl., TC		26th May
				309		Sc. Bl., TC		
Designer CHRISTINE RUSCOE				Date Required		Date Received		*

Three copies of each set of these forms will be used as the Contract.

Please can we have the following for filming, to load at Movement Control, early on the morning of 14th June.

- One large sign to read: NUTON COMPLEX, NUCLEAR RESEARCH AND DEVELOPMENT
NO UNAUTHORISED ENTRY.

Design to provide the sign-board and specify size and colour

- One sign to read: ALL VISITORS REPORT TO SECURITY.

Design to supply board, size and colour.

- One modern road sign to read: NUTON EXPERIMENTAL COMPLEX 1 MILE.

Again, Design to supply board and specify size and colour.

- One sign to read: COOLING SYSTEM CONTROL . Design to provide sign board and specify size and colour.

- Two signs on card, size to follow from Design, to read : NUTON COMPLEX SECURITY.

Thank you very much,

Terry Winders AFM.

27th May 1976

Station Manager
Oldbury Power Station
THORNBURY
Bristol
Gloucs.

Dear Sir :

re: 'DR. WHO' Location Filming

This is to confirm that we would like to visit
Oldbury on WEDNESDAY, 2nd June. The members of the party
will be as follows :

Mr. Lennie Mayne
Mr. Christopher D'Oyly-John
Miss Christine Ruscoe
Miss Judy Lang
Mr. Colin Mapson
Miss Terry Winders
Miss Marion McDougall

We will arrive at 2.30 pm in two vehicles.

Thank you for arranging for this visit to take
place.

Yours faithfully,

(MARION McDOUGALL)
Drama (Serials)

js

27th May 1976

Station Manager
Oldbury Power Station
THORNBURY
Bristol
Gloucs.

Dear Mr. :

Thank you for returning the scripts. Lennie was very pleased to receive your comments and corrections.

The shots of strike fighters bombing the power station is not something we shall actually film. We shall be using stock library material of the aircraft, and by inter-cutting this with our own material shot on location, it would appear that both were happening in the same place! But, of course, as it happens, in our story the fictitious establishment is not destroyed - which saves a few pounds on the Budget and, I hope, violates no regulations.

All the exact areas we would like to film in should be indicated by Lennie on Wednesday and my scheduling at the moment indicates that we would need three days - 16th, 17th and 18th June: the first day outside, the second day inside and the third finishing off inside subject, of course, to your convenience.

Kind regards.

Yours sincerely,

(MARION McDOUGALL)
Drama (Serials)

js

Philip Hinchcliffe
SOS Union

WILL PRODUCERS PLEASE CHECK AND ADVISE ANY CHANGES
TO THIS SCHEDULE TO O.A. DRAMA SERIALS TELEVISION.

From: Organising Assistant, Drama Serials, Television

Room No.: 404 Thres. Hse.

Ext. No.:

Date: 28.5.76

Subject: DRAMA SERIALS FILM & O.B. EFFORT WEEKS: 22 - 39

To: F.O.M. Ian Brindle, T.F.S. W.104

Drama Serials Producers

Costume Effort: Denver Hall, 3011 T.C.

Drama Serials P.U.M.s

Make-up Allocation: E.120 T.C.

Org. Serials

O.A. Design: 330 Sc. Blk. T.C.

Asst. Servicing, Prog. Plan.:

Properties: Bruce Messenger (2) 269 Sc. Blk.

Jancis Deacock 6055 T.C.

Scene Man. Bert Davies, 101 Sc. Blk. T.C.

Senior Cost Designer, B'ham.

Make-Up Spur, B'ham: Miss G. Arthy

Assts. Prod. Prog. Plan. (3) 6055 T.C.

Assta. O.B. Prog. Plan. 6055 T.C.

Film and O.B. effort planned or requested for Drama Serials (as at 28.5.76) is as follows

<u>WEEK</u>	<u>PROGRAMME</u>	<u>AGREED</u>	<u>REQUESTED</u>	<u>NOTES</u>	<u>MAN HOURS</u>	
					<u>AGREED</u>	<u>REQUESTED</u>
22	Angels (B'ham) (2)	Wed/Thurs				
23	Brothers (B'ham) (4)	Mon/Tues				
	The Duchess (8)		Sun			
	Z Cars O.B. (1)	Wed-Fri				100
24	Angels (B'ham) (3)	Wed-Thurs				
	<u>Dr Who 4N</u>		Tues-Fri			225
	Z Cars O.B. (1)	Sat-Sun				
	Z Cars O.B. (2)	Fri				100
25	Brothers (B'ham) (5)	Mon/Tues				
	Z Cars O.B. (2)	Sat-Tues				
26	House That Jack Built	Fri		Ealing titles		50
	Angels (B'ham) (4)	Wed/Thurs				
	Z Cars O.B. (3)	Sun-Thurs				100
27	Brother (B'ham) (6)	Mon/Tues				
	Z Cars O.B. (4)	Tues-Fri				100
28	Z Cars O.B. (4)	Sat				
	Z Cars O.B. (5)	Thurs/Fri				100
29	Brothers (B'ham) (7)	Mon/Tues				
	Z Cars O.B. (5)	Sat-Mon				
	Angels O.B. (B'ham) (5)	Mon-Fri				100
30	<u>Dr Who 4P</u>		Tues-Fri			225
	Z Cars O.B. (6)	Sat-Wed				100
	Angels O.B. (B'ham) (6)	Mon-Fri				100
31	The Duchess (12)		Sun/Mon			
	Brothers (B'ham) (8)	Mon/Tues				

<u>WE EK</u>	<u>PROGRAMME</u>	<u>AGREED</u>	<u>REQUESTED</u>	<u>NOTES</u>	<u>MAN HOURS</u>	
					<u>AGREED</u>	<u>REQUESTED</u>
	Z Cars O.B. (7)	Mon-Fri				100
	Angels (B'ham) (8)	Mon-Tues				
32	Little Lord Fauntleroy O.B.	Mon-Fri				200
	Z Cars O.B. (8)	Wed-Fri				100
	Angels (B'ham) (9)	Wed/Thurs				
33	Z Cars O.B. (8)	Sat/Sun				
	The Duchess (13)	Mon				
	Little Lord Fauntleroy O.B.	Wed-Fri				200
	Z Cars O.B. (9)	Fri				100
	Brothers (B'ham) (9)	Mon/Tues				
34	Little Lord Fauntleroy O.B.	Sat/Sun, Fri				200
	What Katy Did	Mon-Fri				
	Z Cars O.B. (9)	Sat-Tues				
	Angels (B'ham) (10)	Wed-Thurs				
35	Little Lord Fauntleroy O.B.	Sat-Tues				200
	Brothers (B'ham) (10)	Mon/Tues				
	Z Cars O.B. (10)	Sun-Thurs				100
	The Duchess (14)	Mon				
36	Z Cars O.B. (11)	Tues-Fri				100
	Angels (B'ham) (11)	Wed				
37	Z Cars O.B. (11)	Sat				
	Brothers (B'ham) (11)	Mon/Tues				
	Little Lord Fauntleroy O.B.	Thurs/Fri				200
	The Duchess (15)	Mon?				
	Z Cars O.B. (12)	Thurs/Fri				100
38	Little Lord Fauntleroy O.B.	Sat-Mon				200
	Dr Who 4Q	Tues-Fri				
	Z Cars O.B. (12)	Sat-Mon				
	Angels (B'ham) (12)	Wed/Thurs?				
39	Brothers (B'ham) (12)	Mon/Tues				
	Little Lord Fauntleroy O.B.	Sat-Wed				200
	Z Cars O.B. (13)	Sat-Wed				100

Paul Adams

From: Chief Asst. (Drama) Tel.Des.

Room No. &
Building: 375 So.Blk. T.C.

Date: 28 May 1976

Subject: DRAMA SERIALS; "DR. WHO" 4W WEEKS 27 & 29.

Director: Lennie Mayne
Designer: Christine Ruscoe

*PLEASE READ FOOTNOTE ON PAGE 2.

To: Philip Hinchcliffe

Copies to:

Lennie Mayne
Christine Ruscoe
Org. Drama Serials
O.A. Drama Serials
Chris D'Oily-John (PUM)
Script Editor
Design Manager
Asst. Design Manager
Asst. P.A. Servicing
P.A. (P.A.)
Asst. Production
Snr. Des. B'ham.
Snr. Des. M'chester
A.i.C. Scenery Bkgs.
Derek Short

Studio Weight Information
Asst. (1) to H.S.M. Tel.
Manager St. Ops.
Construction Org.
Steve Stevenson
Vision Manager
Property Org.
Allocs. Org. Costume
Contracts Office
E.i.C. Elecs. H.S.Tel.
Ch. Asst. Film Ops.
Day Ops. Asst. Films
Tel. Transport Bkgs. Man.
Terry Sampson

FILMING TUES - FRI 15TH - 18TH JUNE 1976 WEEK 24.

All on location BRISTOL AREA.

Construction requirement will be minimal 25 M. HRS. £25
plus Jabolite carved rocks for blasting sequence at quarry. £200 approx.

EPS. 1 & 2. VTR: MON - WED. 5TH - 7TH JULY. WEEK 27.
ALL SETS ARE ONCE ONLY.

M. HRS.

Hospital

1. Sarah's Room
2. Path. Lab. & corridor
3. Ante Room

} 300

Power Station Complex

4. Control Room
5. Decontamination Room
6. Corridors
7. Fission Room

- (300) hope to hire
145
220
360

1,025

M. HRS.

1075

Hours to prefab foreground metal & p.v.c.
Units for episodes 3/4.

325

M. HRS.

TOTAL MAN HOURS
MATERIALS
PROPERTIES

1,350 M. HRS.
£1,450
£ 750

PINEWOOD HIRE OF COMPUTER PANELS
G.31:

HIRE CHANGE T.B.A.
£1,000

Cont...

Cont....

- 2 -

EPS. 3 & 4. VTR: MON/TUES 19TH/20TH JULY. WEEK 29.

1.	TARDIS	(Existing)	
2.	KASTRIA	Outer dome (with lift)	300
3.		Corridors	50
4.		Chrystaline City	100
5.		Chasm.	50
6.		Corridor leading to Regeneration Room & Regeneration Room with trick cabinet, slab & screen)	120
7.		Rokon	100

TOTAL MAN HOURS 720
MATERIALS £800
PROPERTIES £250
G.31: £100

Artist painted p.v.c. cyc. not involving workshop construction to be done in Week 27 as arranged.

MATERIALS £300
MAN HOURS 200

MAN HOUR ALLOCATION

FILM 225
EPS. 1/2 1,350
EPS. 3/4 720

2,295

BREAKDOWN M/HR.

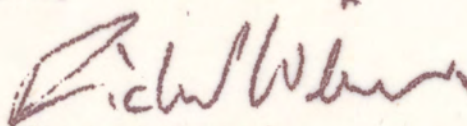
FILM 25
EPS. 1/2 1,000 1025.
METAL
UNITS: 350 325
ARTIST
WORK: 200
EPS. 3/4 720

2,295

N.B. I understand that:-

It is not possible for construction to re-adjust the man hours to correspond with the requirements of the two studio sessions (owing to the heavy overall load for Week 29)...

On the other hand Studio Operations cannot agree the scheme as set out in this Breakdown. It is therefore issued for information only in the hope that it may be of use in the adjustments necessary to make the production viable. It does, however, indicate the minimal man hour requirements necessary to achieve the production as at present conceived.


(Richard Wilmot)

CAST LIST'DR. WHO' 4N

TOM BAKER	DOCTOR WHO	Ep.1-4
ELISABETH SLADEN	SARAH	Ep.1-4
REX ROBINSON	DR. CARTER	Ep.1+2
RENU SETNA	INTERN	Ep.1 Only
GLYN HOUSTON	DIRECTOR	Ep.2+3
FRANCES PIDGEON	ASSISTANT	Ep.2 Only
ROY BOYD	DRISCOLL	do
JOHN CANNON	ELGIN	do
JUDITH PARIS	ELDRAD (Female)	Ep.3+4
STEPHEN THORNE	ELDRAD (Male)	Ep.4 Only
ROY PATTISON	<u>Ep.1 - recording 19th July</u> ZAZZKA	Ep.1 Only
ROY SKELTON	<u>Ep.1+4 - recording 20th July</u> KING ROKON	Ep.1+4

= = = oOo = = =

PHILIP HINCHCLIFFE	Producer	505 Union
ROBERT HOLMES	Script Editor	
CHRIS D'OYLY-JOHN	P.U.M.	401 Threshold
DEREK SLEE	T.M.1	
FRED WRIGHT	T.M.2	4024, TC
RAY ANGEL	Sound Supervisor	
MARTIN RIDOUT	Grams Operator	4024, TC
NANSI DAVIES	Contract Assistant	S205, Sulgrave
PHYLLIS PAGE	Booking Assistant	S207, Sulgrave
BARBARA LANE	Costume Designer	3005, TC
JUDY NEAME	Make-Up	E.112, TC
	Props Buyer	
COLIN MAPSON	Visual Effects	Vis FX Workshop Windmill Rd, Btfc
BERNARD LODGE	Graphics Designer	207, Sc.B1., TC
CHRISTINE RUSCOE	Designer Assistant	309, Sc.B1., TC
	Vision Mixer Inlay Operator	
IAN BRINDLE (Kay)	F.O.M.	W.104, TFS
	Film Editor	
MAX SAMMETT	Film Cameraman	
GEORGE GIBBINGS	Assistant	
JACK CURTIS	Sound Recordist	
HOWARD GARSTKA	Assistant	
	Grips	
JENNIE BETTS	Film Locations	7092, TC
=====		
<u>RECEPTIONS:</u>	Threshold/Union	
	O/R Rooms	
	TV Centre	
POST ROOM	Union	
DUPLICATING	Threshold	
	Sulgrave (Daphne)	
PRINT ROOM	TV Centre	Sc.B1., TC
PROGRAMME TRANSPORT	TV Centre	
TRANSPORT	TV Centre	1264, Spur, TC
BRIAN SPIBY	Organiser/Serials	404 Threshold
RUTH ADAMS	O.A. /Serials	404 Threshold
=====		
LENNIE MAYNE	Director	
MARION McDOUGALL	P.A.	
TERRI WINDERS	A.F.M.	
JOY SINCLAIR	Assistant	
=====		
ARTISTS INDEX		
MAKE_UP ALLOCATIONS	Jean Common (+Betty)	

ELDRAD'S CONTACT LENSES

Keeler of Marylebone Lane, Off Wigmore Street.

MR. MORRIS

£60-70.

2-~~5~~ fittings needed

Takes 2-3 weeks.

Asst. Design Manager,
330 Scenery Block, TC

2nd June 1976

MAN HOUR CHANGE - DR. WHO - ARTIST WORK

DL. Organiser

copies to: L. Mayne

S. Walker

C. Ruscoe

Progress Desk

Const. Organiser

Sen. Asst. Props. (Allocs.)

A. Thomson

O.A. Design

There have been 200 Man Hours allocated to cover artist work zeroed in Week 27 for the above production recording Tuesday 20th July 1976 Week 29.

Design Progress Dates are therefore as follows:-

Plan agreed date

28th June 1976

Drawing due date

2nd July 1976



J.G.

(G.A. GILKS)

Philip Hinchcliffe, Producer, Doctor Who

505 Union

3rd June 1976

DOCTOR WHO 4M : FILM EFFORT

O.A.Serials

The film effort requirement for this production will only
be 25 Man Hours as opposed to the 225 listed on your
schedule.

.....
Philip Hinchcliffe

PROG. TITLE				"DR. WHO" 4M				GRAPHICS / GRAPHICS CONTRACT					
Episode(s) / Sub. Title				'THE HAND OF FEAR'				Distribution To:—		Denotes Recipient Room No. and Building		No of Cop	
Proj. No(s)				Prod. Costing Wk(s)		Channel		Graphics Manager		202 Sc.Blk.TC.		7	
						ABC-3		Floor Manager		4023 TC.		1	
								Scene Master		128 Sc.Blk.TC.		1	
Dept.				Studio		TV		QUOTE		£			
Production date(s)				Week(s)		27		Date					
				Week(s)		29		ACCEPTED					
Filming/O.B. date(s)				Week(s)		24		Date					
				Room No.		Building		Tel. Ext.					
Producer				505		Union				File Copy		1	
Director				412		Threshold				Date Sent		*	
Designer													
								Date Required		Date Received			



Three copies of each set of these forms will be used as the Contract.

With reference to the Graphics Contract issued on 3rd June, could you please make 3 additional slides:

- a) Lighting
DEREK SLEE
Sound
BRIAN HILES
- b) Costume Designer
BARBARA LANE
Make-Up Artist
JUDY NEAME
- c) Visual Effects Designer
COLIN MAPSON
Special Sound
DICK MILLS

Could you please amend the following slide:

- 21) Professor Watson
GLYN HOUSTON

(Secretary to Philip Minchcliffe)

PROG. TITLE				GRAPHICS / GRAPHICS CONTRACT			
"DR. WHO" 4N				Distribution Denotes Recipient			
Episode(s) / Sub. Title				To:—		Room No. and Building	
THE HAND OF FEAR				Graphics Manager		202 Sc.Blk.TC.	
Proj. No(s)				Floor Manager		4023 TC	
02346/2121				Scene Master		128 Sc.Blk.TC.	
Prod. Costing Wk(s)				Channel		No of Cop	
BBC-1				QUOTE		£	
Dept.				Date			
DRAMA (SERIALS)				ACCEPTED			
Production date(s)				Date			
Ep. 1 + 2: 5/6. 7.76							
Ep. 3 + 4: 19/20. 7.76							
Filming/O.B. date(s)				Date			
15th-18th June 1976							
Room No.				Building		Tel. Ext.	
505				Union		File Copy	
412				Threshold		Date Sent	
309				Sc. Blk. TC		3rd June 1976	
Producer				Date Required		Date Received	
PHILIP HINCHCLIFFE							
Director							
LENNIE MAYNE							
Designer							
CHRISTINE RUSCOE							

Three copies of each set of these forms will be used as the Contract.

Could you please supply the following TJ's for DOCTOR WHO as per Bernard Lodge's requirements:-

- 1) THE HAND OF FEAR
- 2) BY BOB BAKER and DAVE MARTIN
- 3) PART ONE
- 4) PART TWO
- 5) PART THREE
- 6) PART FOUR
- 7) Incidental Music
by DUDLEY SIMPSON
- Title Music
by RON GRAINER AND THE BBC WORKSHOP
- 8) Title Sequence
by BERNARD LODGE
Production Unit Manager
CHRISTOPHER D'OYLY-JOHN
Production Assistant
MARION McDOUGALL
- 9) Lighting
DEREK SLEE
Sound
BRIAN HILES
Special Sound
DICK MILLS

2/.....continued

PROG. TITLE				GRAPHICS / GRAPHICS CONTRACT			
"DR. WHO" 4N				Distribution		Denotes Recipient	
Episode(s) / Sub. Title				To:—		Room No. and Building	
THE HAND OF FEAR				Graphics Manager		202 Sc.Blk.TC.	
Proj. No(s)				Floor Manager		4023 TC.	
02346/2121				Scene Master		128 Sc.Blk.TC.	
Prod. Costing Wk(s)				Channel		No of Cop	
BBC-1				QUOTE		£	
Dept.				Date			
DRAMA (SERIALS)				ACCEPTED			
Production date(s)				Date			
Ep. 1 + 2: 5/6. 7.76							
Ep. 3 + 4: 19/20. 7.76							
Filming/O.B. date(s)				Date			
15th-18th June 1976							
Room No.				Building		Tel. Ext.	
505				Union		File Copy	
412				Threshold		Date Sent	
309				Sc.Blk.TC		3rd June 1976	
Producer				Date Required		Date Received	
PHILIP HINCHCLIFFE							
Director							
LENNIE MAYNE							
Designer							
CHRISTINE RUSCOE							



Three copies of each set of these forms will be used as the Contract.

PAGE 2
List of TJ's continued :

- 10) Film Cameraman
MAX SAMETT
Film Recordist
GRAHAM BIDWELL
Film Editor
CHRISTOPHER ROWLANDS
- 11) Costume Designer
BARBARA LANE
Make-Up Artist
JUDY HEAMS
Visual Effects Designer
COLIN MAPSON
- 12) Script Editor
ROBERT HOLMES
- 13) Designer
CHRISTINE RUSCOE
- 14) Producer
PHILIP HINCHCLIFFE
- 15) Directed by
LENNIE MAYNE
(BBC 1976 etc)
- 16) Doctor Who
TOM BAKER
- 17) Sarah Jane Smith
ELISABETH SLADEN
- 18) Fight Arranger
MAX PAULKNER

3/.....continued

PROG. TITLE "DR. WHO" 4th				GRAPHICS / GRAPHICS CONTRACT			
Episode(s) / Sub. Title 'THE HAND OF PEAR'				Distribution To:—		Denotes Recipient Room No. and Building	
Proj. No(s) 02346/2121		Prod. Costing Wk(s)	Channel BBC-1	Graphics Manager		202 Sc.Blk.TC.	
				Floor Manager		4023 TC.	
				Scene Master		128 Sc.Blk.TC.	
Dept. DRAMA (SERIALS)		Studio	TCB	QUOTE		£	
Production date(s) Ep. 1 + 2: 5/6. 7.76 Ep. 3 + 4: 19/20. 7.76		Week(s)	27 29	Date			
Filming/O.B. date(s) 15th - 18th June 1976		Week(s)	24	ACCEPTED			
				Date			
		Room No.	Building	Tel. Ext.			
Producer PHILIP HINCHCLIFFE		505	Union			File Copy	
Director LENNIE MAYNE		412	Threshold			Date Sent	
Designer CHRISTINE MUSCOE		309	Sc.Bl., TC			3rd June 1976	
Three copies of each set of these forms will be used as the Contract.				Date Required		Date Received	

PAGE 3

List of TJ's continued :

- 19) Intern
RENU SETHA
Abbott
DAVID PURCELL
- 20) Zazska
ROY PATTISON
King Rokon
ROY SKELTON
- 21) Professor WATSON
GLYN HOUSTON
- 22) Driscoll
ROY BOYD
- 23) Assistant
FRANCES PIDGEON
Elgin
JOHN CANNON
- 24) Eldrad
JUDITH PARIS
- 25) Kastrian Eldrad
STEPHEN THORNE
- 26) King Rokon
ROY SKELTON
- 27) Dr. Carter
REX ROBINSON

(Assistant to Lennie Mayne)

PROG. TITLE				GRAPHICS / GRAPHICS CONTRACT			
DR WHO: THE HAND OF FEAR				Distribution			Denotes Recipient
Episode(s) / Sub. Title				To:—			Room No. and Building
Proj. No(s)				Graphics Manager			202 Sc.Blk.TC.
Dept.				Floor Manager			4023 TC.
Production date(s)				Scene Master			128 Sc.Blk.TC.
Filming/O.B. date(s)				QUOTE			£
Week(s)				Date			
Week(s)				ACCEPTED			
Room No.				Building			Tel. Ext.
Producer				File Copy			1
Director				Date Sent			*
Designer				Date Required			Date Received

Three copies of each set of these forms will be used as the Contract.

Please may we have the following ready for taking filming on 14th:

On white card, in capitals, black letters 3 1/2 inches high, the word: NUTON.

See Designer for card size.

Thank you,

Terry Winders AFM.

From: Head of Engineering, Television Studios

Room No. &
Building:

7031 TC

Tel.
Ext.:

date: 4.6.76

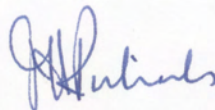
Subject: RADIO TIMES CREDITS : "DR. WHO" : WEEKS 27 & 29

To: Mr. P. Hinchcliffe

Copy to: Mr. D.C. Slee

The above programme falls into a category which should merit a
"Radio Times" lighting credit for Derek Slee.

I shall be grateful if you will make the necessary arrangements.



(J.H. Richards)
for H.E.Tel.S.

Jennie Betts

TC

1

4th June 1976

LOCATION FILMING FACILITIES

LOCATION:

Cromhall Quarry
CROMHALL
A v o n

PERSON GRANTING FACILITY

Amey Roadstone Corporation Ltd.
15 Stanhope Gate
London, W1Y 6AB

PHONE:

DATES:

14th + 15th June 1976

EXTERIOR Sequence in Quarry - including
filming a routine blast on 15th June

FACILITY FEE:

I understand from Mr. Erwood that they have
recently given facilities to a 'Softly Softly'
programme and an ex gratia payment was made.

If you feel a similar arrangement would be
correct here, please go ahead on our behalf

Thank you.

(MARION McDOUGALL)
P.A.

Jennie Betts

TC

1

4th June 1976

LOCATION FILMING FACILITIES

LOCATION:

Oldbury Power Station
THORNBURY
Nr. Bristol
A v o n

PERSON GRANTING FACILITY

Station Manager
Oldbury Power Station
THORNBURY
nr. Bristol
A v o n

PHONE:

DATES:

16th, 17th, 18th June 1976

EXTERIOR and INTERIOR
SHOOTING

FACILITY FEE:

No charge will be made ✓

Please could you arrange for the usual indemnity cover, through Mr. VICTOR BROWN,
to cover our filming at Oldbury.

Thank you.

(MARION McDOUGALL)
P.A.

4th June 1976

Editor ARC News
Amey Roadstone Corporation Ltd.
15 Stanhope Gate
LONDON, W1Y 6AB

Dear Mr. :

re: Location Filming 'DR. WHO'
"THE HAND OF FEAR"

Thank you very much for showing us over Cromhall Quarry on Wednesday last.

We would very much like to use the Quarry as a location for our story. We would be there on MONDAY 14th and TUESDAY 15th June, for day filming - including shooting the weekly blast on the Tuesday.

I have contacted our Facilities Department who will be in contact with you regarding financial and indemnity arrangements.

Please contact me if you require any further details. We shall be on-site on TUESDAY, 8th June to arrange all final details.

With many thanks for your help in this matter.

Yours sincerely,

(MARION McDOUGALL)
Drama (Serials)

js

Room 412, Threshold

4th June 1976

Station Manager
Oldbury Power Station
THORNBURY
Bristol
Gloucs.

Dear Sir :

re: 'DR. WHO' Location Filming

This is to confirm that we would like to visit Oldbury on
TUESDAY, 8th June for an on-site meeting to finalise all filming ar-
rangements. The members of the party will be as follows :

Mr. LENNIE MAYNE
Miss TERRY WINDERS
Miss MARION McDOUGALL
Mr. MAX FAULKNER
Mr. MAX SAMETT
Mr. GRAHAM BEDWELL
Mr. ROBERT TURNER

We will arrive at 10.30 pm in two vehicles.

Thank you for arranging this visit.

Yours faithfully,

(MARION McDOUGALL)
Drama (Serials)

302 EXT TC8

MON 5	1400 - 1400-2200	CAM REH: 1400 - 1800/1930 <u>RECORD:</u> after 1930 - 2200 or 2000 - 2200
TUES 6	1030 - 2200	<u>RECORD</u> 1930 - 2200
WEDS 7	1030 - 2200	<u>RECORD</u> 1930 - 2200 or REH/REC. AFTERNOON & 1930-2200
MON 19	<u>TC8</u> 1400-2200 <u>(NB) 3M VT 19.30/20.30</u> <u>+ 35min TK 19.30/20.30</u> <u>REPLAY LINE 14.00/15.00</u> <u>See notes</u>	<u>RECORD</u> after 1930 - 2200 or 2000 - 2200 19.30 - 22.00
TUES 20	1030 - 2200	<u>RECORD</u> 19.30 - 22.00

c.c. L. Mayne.
Serials.
C.
F.
Fin Ex. Bristol.

02346/2121/CV/JG

7TH June 1976

Ref:

Amey Roadstone Corporation Ltd.,
15 Stanhope Gate,
London W1Y 6AB.

Dear Sir,

DR. WHOZ

I understand from our Director, Lemmie Mayne that you are very kindly granting us filming facilities at Cromhall Quarry, Cromhall, Avon on 14th and 15th June 1976, in connection with the above programme. Facilities to include filming a routine blast on the 15th.

We should like to offer you a payment of as a token of our appreciation and on the understanding that the rights in these facilities for any recordings or programmes made by the BBC will vest in the BBC. The fee stated is exclusive of Value Added Tax. If you are registered for VAT and wish to recover VAT from us, you should render a proper tax invoice showing the fee and the VAT element as required under the VAT regulations.

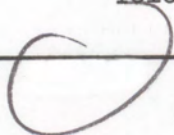
This is also to confirm that the British Broadcasting Corporation will be responsible for all legal claims for personal injury and damage to property due to its negligence or that of its servants or agents arising directly out of the activities in connection with this filming.

If this offer is acceptable, will you please sign and return the enclosed copy of this letter indicating to whom the cheque should be made payable.

Thank you for your co-operation in this matter.

Yours faithfully,

Jennie Betts,
Assistant, Facilities,
Television Administration.

I agree to a payment of  as outlined above. The cheque should be made payable to
Date Signed

c.c. L. Mayne.
Serials.
C.
F.

Fin. Ex. Ex. Bristol.

Ref: 02346/2121/CV/JG

7th June 1976

Station Manager,
Oldbury Power Station,
Thornbury,
Nr. Bristol.
AVON

Dear Sir,

DR. WHO 7

I understand from our Director, Lemmie Mayne that you are very kindly granting us interior and exterior filming facilities at Oldbury Power Station, Thornbury on 16th, 17th, and 18th June 1976, in connection with the above programme.

This is to confirm that the British Broadcasting Corporation will be responsible for all legal claims for personal injury and damage to property due to its negligence or that of its servants or agents arising directly out of the activities in connection with this filming.

Thank you for your co-operation in this matter.

Yours faithfully,

Jennie Betts,
Assistant, Facilities,
Television Administration.

2717
478
Barbara Lane 3005, TC

Judy Neame E.112, TC

7th June 1976

WALK-ONS + ARTIST WHO WILL BE FILMING DN LOCATION: WEEK 24

I can now let you have the list of Guards, Quarry Workers etc on filming:

ARTIST

ROBIN HARGRAVE (GUARD who speaks
Ep.1)

WEDNESDAY, 16.6.76

Dial 0272 for Bristol)

WALK-ONS

TUESDAY, 16.6.76

Explosives Man
Ep.1

COLIN JAGGARD

Ambulance Man
Ep.1

MICHAEL WADSWORTH

Ambulance Man
Ep.1

~~REX HOLDSWORTH~~ CARL EDWARDS

3 Quarry Workers
Ep.1

SIMON JONES
BRUCE HUBBLE
KEN TAYLOR

thru' Dorothy Crabbe Agency

WEDNESDAY, 17.6.76

Guard/Driver
Ep.3

ROY WADSWORTH

Guard
Ep.3

TIM HOOPER

Guard (with speaking
Ep.1 Guard)

JOHN TELFER

Guard (zizzed)
Ep.1

BRIAN GEAR

Guard
Ep.1

DAVID HYDE

MEMO re WALK-ONS + ARTIST WHO WILL BE FILMING ON LOCATION : WEEK 24
'DR. WHO' 4N - "THE HAND OF FEAR"

To: BARBARA LANE

Copy to: JUDY NEAME

THURSDAY, 18.6.76

Guard
Ep.2

PAUL NICHOLSON

Guard
Ep.2

ROBERT LEE

Guard
Ep.2

HUBERT TUCKER

Rad-Suited Guard
Ep.1 + 2

PETER BUSH
c/o Dorothy Crabbe Agency
Bristol 46177

That completes the list of Extras for filming.

^{Joy}
(Joy Sinclair)

encl: Copy of Shot List for Filming

1-2-3

Phyllis Page

Howard Willis,

Bristol

1

(250)

7th June 1976

FILMING ON LOCATION - WEEK 24

FILMING ON LOCATION - WEEK 24

Place/Time to be advised

COLIN JAGGARD

EPISODE 1

W/On 1

TUESDAY, 15.6.1976

(Explosives Man)

MICHAEL WADSWORTH

EPISODE 1

W/On 1

do

(Ambulance Man)

23 SIMON JONES

EPISODE 1

W/On 1

do

(Quarry Worker)

c/o Dorothy Crabbe Agency
BRISTOL 46177

23 BRUCE HUBBLE

EPISODE 1

do

(Quarry Worker)

c/o Dorothy Crabbe Agency
BRISTOL 46177

23 KEN TAYLOR

EPISODE 1

W/On 1

do

(Quarry Worker)

c/o Dorothy Crabbe Agency
BRISTOL 46177

(for LENNIE MAYNE2/...cont

1 - 2 - 3

REX HOLDSWORTH 50686 (Ambulance Man) (CARL EDWARDS)	<u>EPISODE 1</u>	W/On 1	TUESDAY, 15.6.1976
ROY WADSWORTH (Guard/Driver)	<u>EPISODE 3</u>	W/On 1	WEDNESDAY, 16.6.1976
TIM HOOPER (Guard)	<u>EPISODE 3</u>	W/On 1	do
JOHN TELFER JOHN TELFER (Guard: with speaking)	<u>EPISODE 1</u>	W/On 2	do
BRIAN GEAR (Guard: zizzed)	<u>EPISODE 1</u>	W/On 1	do
DAVID HYDE (Guard)	<u>EPISODE 1</u>	W/On 1	do
PAUL NICHOLSON (Guard)	<u>EPISODE 2</u>	W/On 1	THURSDAY, 17.6.1976
ROBERT LEE (Guard)	<u>EPISODE 2</u>	W/On 1	do
HUBERT TUCKER (Guard)	<u>EPISODE 2</u>	W/On 1	do
69 +25 94 PETER BUSH c/o Dorothy Crabbe Agency: BRISTOL 46177 (Rad-Suited Guard)	<u>EPISODE 1</u>	W/On 1	do

Joy Sinclair
(for LENNIE MAYNE)

Asst. Design Manager,
330 Scenery Block, TC

8th June 1976

MAN HOUR CHANGE - DR. WHO

DL. Organiser

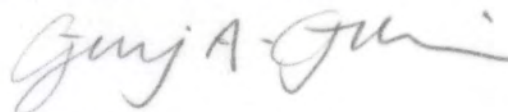
copies to: L. Mayne
S. Walker
C. Ruscoe
Progress Desk
Const. Organiser
Sen. Asst. Props. (Allocs.)
A. Thomson
O.A.Design

The Man Hours on the above production recording Wednesday
7th July 1976 Week 27 have been decreased to 1075.

Design Progress Dates are therefore revised as follows:-

Plan agreed date	4th June 1976
Drawing due date	15th June 1976

Will you please also note that the extra 325 Man Hours for
the production VTR Tuesday Week 29 which are zeroed into
Week 27 have Progress Dates as follows:- Plan agreed date
23rd June 1976, Drawing due date 30th June 1976.



J.G.

(G.A.GILKS)

Property & Drapery Requirements

From Director Lennie Mayne

Room No. 412 Threshold

Extn.

To Property Master T/C

Production

Dr Who

Filming Date

14th-18th June

Designer

Christine Ruscoe

Extn.

Setting Date

XXXXXXX

Scenic Properties Buyer

Roger Williams

Extn.

Studio Reh.

XXXXXXX

Reh. Room No.

XXXXXXX

(V.T.R. 7 JULY)

Order No.

H

T/C

ZERO DELIVERY/COLLECTION DATE

Date Recd.

Scenery

P

-

FIRST FILMING REEP LIST

Long & Tancred

PAGE ONE

14/6/76

1.... ^{Scenery} The Tardis, new Mark 11, with F/P flashing light (to be fixed by Design)

1+

Set of drapes to cover back and interior floor of Tardis, (Design?)

1+

2.... One practical blasting plunger/detonator box, with handle to raise and lower. Leads or wires running from box to look practical.

T/C

3.... Three well-used quarrying picks.

T/C

4.... Three heavy shovels, well-used.

1+

T/C

5.... One modern ambulance ^Hstretcher, with appropriate ^{T/C}blanket and pillow, and any other aid that ambulance men carry with them to an accident.

P

-

6.... One specialist geological hammer, for removing fossils etc from rock

P

-

7.... One trowel for the same purpose.

Direct

1+

8.... One fast powerful car, Carter's car, make T.B.A.

9.... One chaméas leather. ^{with one}

1+

10.... Four armalite-type rifles or similar for security guards. Must be able to fire blanks.

11.... ~~Four belts and dummy ammunition for the above.~~

P

Re

12.... ^{6 T/C}Quantity of mattresses/and folding cardboard cartons for stunt fall ^{P.}exact numbers T.B.A./

T/C

13.... Eight hanks of sash line.

pk

-

14.... One Stanley knife, with spare blades.

T/C

15.... One roll of strong double-sided. 2"

erty & Drapery Requirements

Lennie Mayne
12 Threshold Extn. 2279/80

Project No.
02346/2121

Ealing.
XXXXXX

Location/Country

Mr Bristol

Studio
XXXXXX

For Snr. Asst. P.

File

Copies to

Director (3)

Designer

Scene Master (4)

Scenic Prop. Buyer

Snr. Asst. Properties (✓)

Petty Cash (✓)

Booking Clerk (✓)

Designer Est.

Film Op. Sup. Est.

Armourers (✓)

WINDERS 10

T.O.M.

Catering

Sound Maintenance

H/Engineers

H/Electricians

To Property Master T/C

Production

Dr Who

Filming Date

14th-18th June

Designer

Christine Ruscoe

Extn.

Setting Date

XXXXXX

Scenic Properties Buyer

Roger Williams

Extn.

Studio Reh.

XXXXXX

Reh. Room No.

XXXXXX

V.T.R.

XXXX

Date Due

Order No.

H

T/C

ZERO DELIVERY/COLLECTION DATE

Date Recd.

FIRST FILMING PROP LIST

PAGE TWO

TC

16..... Quantity of Martac for masking signs . ~~Ref Design~~. 2 YOS.

TC

17..... One large jar of Vaseline.

F.M.

18..... The key to the Taxis, continuity (AFM)

TC

18A 2 Pet BLUE TAX.

Thank you very much, Roger,

Terry Winders

Terry Winders AFM.

24th May 1976.

[Signature]
8/6/76.

[Handwritten note]

Property & Drapery Requirements

From Director **Leamis Mayne**

Room No. **412 Threshold**

Extn.

To Property Master T/C

Production **Dr Who: The Hand Of Fear**

Filming Date **14th-18th June**

Designer **Christine Ruscoe**

Extn.

Setting Date **XXXXXXXX**

Scenic Properties Buyer **Roger Williams**

Extn.

Studio Reh. **XXXXXXXX**

Reh. Room No. **TBA**

V.T.R. **XXXXXXXX**

Order No. **H T/C**

ZERO DELIVERY/COLLECTION DATE

For Sng. Asst. Props. (Alloc) use only

File **O/F** Paper colour **V**

Copies to

Director (3) ☒

Designer ☒

Scene Master (4) ☒

Scenic Prop. Buyer ☒

Snr. Asst. Properties (5) ☒

Petty Cash ☒

Booking Clerk ☒

Designer Est. ☒

Film Op. Sup. Est. ☒

Armourers ☒

Night Manager (Scenic Servicing)

Hired/Movement (2)

Memos to

T.O.M.

Catering

Sound Maintenance

H/Engineers

H/Electricians

Date Due **4.6.76**

Date Recd. **4.6.76**

SECOND FILMING PROP LIST

PAGE THREE

Buyer

H

P

P

P

19..... One army-type landröver, with roll-back soft top. To carry at least seven in rear: on bench seats.

20..... Eight identity card holders and clips: clear plastic holders with metal clips attached to clip on to clothing.

21..... One medium size suit-case, Marks & Spencer type, for Liz. Keep for studio.

22..... One small grip bag for Liz, Biba type? Keep for studio.

23..... One cheap tennis racket for Liz, Keep for studio.

Alteration to item 10: Dummy rifles to be kept for studio.

Thank you,

Terry Winders AFM. 3rd June 1976.

[Signature]
9/6/76

Property & Drapery Requirements

From Director Lennie Mayne
Room No. 412 Thres Hse Extn.

To Property Master T/C

Production DR WHO EP 4
Designer C. Rusook
Scenic Properties Buyer Roger Williams
Reh. Room No.

Project No.
2346/2121
Ealing.
Location/Country
BRISTOL
Studio

Filming Date
15/10/66
Setting Date

Studio Reh.
2511
V.T.R.

For Snt. Asst. Props. (Alloc) use only
File / Paper colour Y
Copies to
Director (3) ✓
Designer ✓
Scenic Master (4) ✓
Scenic Prop. Buyer ✓
Snr. Asst. Properties (5) ✓
Petty Cash ✓
Booking Clerk ✓
Designer Est. ✓
Film Op. Sup. Est. ✓
Armourers ✓
Date Due

Night Manager
(Scenic Servicing)
Hired/Movement (2)
Memoes to
T.O.M.
Catering
Sound Maintenance
H/Engineers
H/Electricians

Order No. H T/C ZERO DELIVERY/COLLECTION DATE

Date Recd. 4-6-76

DESIGNER'S DRESSING PROPS

NO PROPS REQUIRED

RA Waller
9/6/76

From: Acting Graphics Manager.

Room No. &

Building: 202 Scenery Flk, TC.

Tel.
Ext.:

date:

Subject: HIRE OF POLAROID CAMERA.

To: Producer.

Camera No. _____ date 1.6.76

Programme title Dr. Who Pro.No. 2346/2121

Films etc. 3C. to be returned on _____

Signature Wardens PABX Ext. _____

Production Office address 412 Threshold

The Hire of Polaroid Cameras is £1.50 per day, £5.00 per week and will be charged to the above project number until it is returned to this office.

Colour film is £2.85 per pack and Black and White is £1.65 a pack.

M. Griffiths

(Mary Griffiths)

CHARGE: £2.55

RETURNED: _____

FILM
RETURNED

T.W 21/6/76.

412 Threshold House

10th June 1976

The Chief Superintendent
'E' Division
Avon + Somerset Constabulary
Staple Hill Police Station
nr. BRISTOL
A v o n

Dear Sir :

re: Location Filming for 'DR. WHO'
"THE HAND OF FEAR"

I have arranged for a BBC Film Unit to shoot some sequences for the above programme as detailed below :

MONDAY, 14th June 1976

Location: Gromhall Quarry
nr. Gromhall

Action: All sequences confined within the Quarry by arrangement with Aney Roadstone Corporation

Time: 1200 hrs - 1730 hrs

TUESDAY, 15th June

Location: Same as previous day

Time: 0830 hrs - 1830 hrs

WEDNESDAY, 16th June

Location: (1) Two places as indicated on the enclosed Map (a) +
(b)

Action: At (a) - We would like to film a Saloon car travelling along the road from Oldbury-on-Severn and turning left onto the road to the Power Station
Camera would be on a grass verge just for the duration of the shot: we would like to put up a sign which would read "Nuton Experimental Complex 1 mile". I estimate this would take about half-an-hour to complete

Time: 0900 hrs - 0930 hrs

2/.....continued

WEDNESDAY, 16th June (cont)

Location: (1) At (b) - We would shoot a short sequence on a Lay-by: this would involve 3 actors in civilian clothes and 2 actors in security guard's uniform - one of the guards will be carrying an FN rifle which will be in the charge of an armorer

Time: 0930 hrs - 1100 hrs

If possible, we would like to have an Officer with us for this morning's work - from 0900 hrs to 1300 hrs. If this involves extra duty or overtime, I would be most happy to pay the expense involved.

N.B.:

Location: (2) Main Gate area of Oldbury-on-Severn by arrangement with the Station Manager,

Time: 1400 hrs - 1730 hrs

THURSDAY, 17th June

Location: Oldbury-Power Station
INTERIOR

Time: 0900 hrs - 1730 hrs

Arms: We shall also have an Armourer and 4 FN Rifles

FRIDAY, 18th June

Location: (1) Oldbury Power Station
INTERIOR

Time: 0900 hrs - 1400 hrs

Location: (2) Stokefield Close
Thornbury

Time: 1400 hrs - 1530 hrs

Action: 'The Tardis' police box - a short sequence involving one actress

I hope this is sufficient information. I shall be staying at Newport Towers Hotel from 14th June - telephone

With many thanks.

Yours faithfully,

(MARION McDOUGALL)
P.A. Drama (Serials)

ITEMS MONITORED BEFORE LOADING ON LORRY.

1. LARGE SUPPOSEDLY BURNT CABINET
1. METAL TOOL BOX GREEN.
1. BLACK CYLINDER 18" x 4" (DIA.)
1. ELECTRICAL EXTENSION LEAD CONN. BOX.
+ CABLE & PLUG.
1. PLASTIC BUCKET YELLOW CONTAINING PAPER (NEWS)
& PAPER TUBING (CRUMPLED)
2. FLAMEBAR EXTINGUISHERS
4. PAINT SPRAY CANS.
1. REEL OF SOLDER
1. METAL ANGLE BRACKET 14" LONG APPROX.
1. SMOKE MAKING MACHINE.
1. LENGTH OF CORD (WINDOW SASH TYPE)
1. GALLON CAN OF TECHNICAL SMOKE OIL.
1. FOLDER OF PAPERS.

6. MATTRESSES.

2. TARPULINS. OPENED

1. LENGTH OF SASH CORD.

17. BOXES (CARD BOARD)

5 TRAYS

1 TEA URN.

48 BOXES (CARD BOARD)

All ITEMS (97 OFF) NIL CPS.

B. H. K.

THE HAND OF FEARFILM DIARY

Director
Producer
Script Editor
P.U.M.
P.A.
A.F.M.
Assistant

Designer
Assistant
Costume Designer
Dressers

Make-up Artist
Assistants

Visual Effects
Assistant

Film Cameraman
Assistant
Film Sound
Assistant
Grips
Film Ops

Film Editor

F.O.M.

LENNIE MAYNE
PHILIP HINCHCLIFFE
ROBERT HOLMES
CHRISTOPHER D'OYLY-JOHN
MARION McDOUGALL
TERRY WINDERS
JOY SINCLAIR

CHRISTINE RUSCOE
JUDITH LANG
BARBARA LANE
MERVIN BEZAR
GAIL CLARKSON
JUDY NEAME
JANET GILPIN
CAROLINE O'NEILL
COLIN MAPSON
STEVEN DRUIT

MAX SAMETT
LAURIE BUSH
GRAHAM BEDWELL
JOHN PRITCHARD
STAN SWEATMAN

CHRISTOPHER ROWLANDS
S.3, TFS (Ext.)
IAN BRINDLE

FILMING on LOCATION14th-18th June 1976DISTRIBUTION:

All above
Artists
H.Serials D.Tel.
O.A.Serials D.Tel.
H.D.G., 5098, TC
C.A.(Gen.)D.G., 5098 TC
Frank Holland (4)
Bert Davis
Stills Photographer
Main Reception, TC
Prog.Transport, 1264, TC
Jennie Betts, 7092 TC
Art Editor, RT, 305, 35 MHS
Mike Stoffer, S.602, L.G.S.
Joyce Sambles, G1, 10 Cav.Pl.
Visual Pub. Organiser
Duty Office, 4098, TC

Drama Press Office
Lighting Office, W.110, TFS
Film Camera Manager, A6, TFS
H.of Costume, 3019, TC
Costume Organiser, 3014, TC
Costume Allocations, 3011, TC
H. of Make-up, E.117, TC
Make-up Manager, TC
Movement Control
Props Buyer
Armourer
Caterers
Car Hire firm
Police Investigator, Bentinck
Nansi Davies, S205, S.H.
Features Editor, RT, 305, 35 MHS
Press Office, 2089, TC

= = = = oOo = = =

MONDAY, 14th JUNE

-1-

LOCATION

CROMHALL QUARRY
CROMHALL
nr. Thornbury
Avon

Quarry Unit Manager:

CONTACT

Editor, ARC News
Amey Roadstone Corporation
15 Stanhope Gate
London, W1Y 6AB
Telephone:

CREW CALL

1300 hours on Location for Lunch

LIGHTING CALL

1300 hours on Location for Lunch

ROUTE

From London

Motorway M4 to EXIT 20 - then on to Motorway M5
Gloucester direction

Leave Motorway at EXIT 14 - then on to B 4509
for $1\frac{1}{2}$ miles

At junction with B 4058 turn Right - Quarry is
 $\frac{1}{2}$ mile on Right hand side

BBC Parking is on left hand side opposite main entrance

ALSO - see MAP No. 2

PARKING

BBC Parking is in area opposite main entrance to Quarry

N.B: Only vehicles such as Prop van, Camera, Sound and
Lighting to enter Quarry

ARTISTS CALLS

The following artists to be at Main Reception TV Centre
at 0815 hours with luggage - to board Coach which will
depart at 0830 hours PROMPT

TOM BAKER

ELISABETH SLADEN

JUDITH PARIS

Artists travelling to Hotel later in the day

DAVID PURCELL

MONDAY, 14th June (cont)

TRANSPORT

28-Seater Coach to be at Main Reception TV Centre
at 0800 hours for loading Wardrobe and Make-up
personnel - to leave at 0830 hours PROMPT

Then to travel to NEWPORT TOWERS HOTEL
nr. Berkeley
G l o u c s.

Telephone:

Then in the afternoon to take Unit to Quarry Location.
Remain with Unit and on completion of filming return
Unit to Hotel

PROP VEHICLES

None required on this day

ARMOURER

Not required on this day

FILM OPERATIVES
PROP VAN

0700 Load at Movement Control : O/O/V equipment +
scenery items

Van and driver to proceed to Visual FX Workshop,
Brentford: van to be loaded with Visual FX items
by Colin Mapson and assistant

Film Operatives to travel on Coach to Hotel

P.A. will collect from Hotel for Lunch on Location
at 1300 hours

VISUAL EFFECTS

Colin Mapson + assistant to load Prop van at Brentford -
then to proceed to Quarry Location for Lunch at 1300 hrs

CATERERS

Lewis & Clarke
19 Godstone Road
CATERHAM
Surrey, CR3 6RE

Telephone:

To be on Location at Cromhall Quarry to serve Lunch
at 1300 hours for app 30 persons - then Afternoon Tea

TECHNICAL
REQUIREMENTS

16mm and usual sound channel
2 pairs Walkie-Talkies with special headset + mic
Tracking equipment

ITINERARY

Unit travel to Location as described above

1300	LUNCH
1400	Set up to SHOOT
	TEA
1730	Wrap

MONDAY, 14th June (cont)

SEQUENCES

EPISODE One ✓ TK 4C

SARAH
DOCTOR

Dialogue
(Tardis arrives in Quarry)

N.B: Shots in this sequence with SARAH + DOCTOR only

EPISODE Three ✓ TK 6

DOCTOR
SARAH
ELDRAD

Short Dialogue
(They walk to the Tardis
which dematerializes)

EPISODE Three ✓ TK 7

TARDIS

At a Location to be arranged for a later day:

(C/S)
FRIDAY

[

EPISODE Four ✓ TK 1B/
1C
✓ 2

SARAH

(+) Ep One TK 4D

(NB)

Sweat

Stamp:
+ 8 1/2 P

Trans

Lunch (in day)

--- 000 ---

JOY

✓ Monday, 14/6/96

Home
7.30

TVC
8.00

Notes / S
9.00 9.30 = 14 hrs

✓ Tuesday, 15/6/96

Hotel
8.30

- 9.00 (S)

10.00 - 11.30 (10.30)

= 14 hrs

Wednesday, 16/6/96

8.30

- 9.00 + 9.30 (S) (incl 1/2 L/m)

+ 11.00

10.00

- 11.30 (11.00) =

14 1/2 hrs

(2 1/2) ↓

Thursday, 17/6/96

8.30

- 9.30 + 10.00 (S) 13 1/2

11.30

- 13.00 (11.30) 1 1/2

= 15 hrs

↓ 2 hrs

Friday, 18/6/96

7.30

- 6.00 noon

7.00 m

8.00 m

8.30

13 = 13 hrs

702

HOTEL ARRANGEMENTS

NEWPORT TOWERS HOTEL
Newport
nr. Berkeley
G l o u c e s t e r s h i r e

ELISABETH SLADEN
TOM BAKER
JUDITH PARIS
DAVID PURCELL

MARION McDOUGALL
JOY SINCLAIR

BARBARA LANE
MERVIN BEZAR
GAIL CLARKSON

JUDY NEAME
JANET GILPIN
CAROLINE O'NEILL

CHRISTOPHER D'OYLY-JOHN
PHILIP HINCHCLIFFE

(14 PERSONS)

SWAN HOTEL
Thornbury
A v o n

Telephone:

LENNIE MAYNE
TERRY WINDERS
JUDITH LANG

(3 PERSONS)

LOCATION CROMHALL QUARRY
CROMHALL
nr. Thornbury
Avon

Quarry Unit Manager:

CONTACT GUY ERWOOD
Amey Roadstone Corporation
Telephone:

CREW CALL 0900 hours on Location

LIGHTING CALL 0900 hours on Location

ROUTE Leave Motorway M5 at EXIT 14 - then on to B 4509
for $1\frac{1}{2}$ miles
At junction with B 4058 turn Right - Quarry is
 $\frac{1}{2}$ mile on Right hand side

PARKING BBC Parking area is opposite main entrance to Quarry
N.B: Only vehicles such as Prop Van, Camera Car,
Sound + Lighting to enter Quarry

ARTISTS CALLS(a) Make-up + Wardrobe calls to have been arranged the
previous evening for:

ELISABETH SLADEN
TOM BAKER
DAVID PURCELL

Artists to be ready to leave Hotel at 0830 hours

- (b) The following to be at Main Reception BROADCASTING HOUSE,
BRISTOL at 0730 hours

COLIN JAGGARD	Explosives Man
SIMON JONES	Quarry Worker
BRUCE HUBBLE	do
KEN TAYLOR	do
MICHAEL WADSWORTH	Ambulance Man
CARL EDWARDS	do

To leave in Coach for NEWPORT TOWERS HOTEL, Newport,
Gloucs for Wardrobe + Make-up

- (c) Artist returning to London

JUDITH PARIS

- (d) Artists travelling to HOTEL

GLYN HOUSTON
REX ROBINSON

- TRANSPORT (i) 28-Seater Coach to be at NEWPORT TOWERS HOTEL, Newport at 0815 hours to collect Unit + depart for Location at 0830 hours
- (ii) 11-Seater Mini-Bus to be at Main Reception, B.H., BRISTOL at 0715 hours to collect Artists + depart at 0730 for NEWPORT TOWERS HOTEL - then to stay with Unit during day until completion of filming

PROP VEHICLES None required on this day

FILM OPERATIVES
PROP VAN Prop Van and Operatives to be on Location at 0900 hours

ARMOURERS Not required on this day

VISUAL EFFECTS Colin Mapson + Assistant on Location at 0900 hours

CATERERS Lewis & Clarke on Location to serve:

MORNING BREAK 1045

LUNCH 1300

TEA

NUMBERS: App. 45

TECHNICAL RE-
QUIREMENTS 16mm and usual sound channel
Special camera for explosion
2 pairs Walkie-Talkies
Tracking Equipment

ITINERARY 0900 hours - arrive on Location - set up

The shooting order will be arranged around the time of the actuality blast which we shall be filming at approximately 1300

Sequence order will be arranged by P.A.

LUNCH will follow shooting of the blast

Completion of sequences in the afternoon

1730 Wrap

SEQUENCES

N.B: NOT NECESSARILY in SHOOTING ORDER

EPISODE One ✓ TK 4B ✓	ALL QUARRY WALK-ONS	MEN prepare blasting
EPISODE One / TK 4C (c/f from previous day) ✓	SARAH DOCTOR ABBOTT ALL QUARRY WALK-ONS	All dialogue + action including blast
EPISODE One ✓ TK 4D 14/6/76	SARAH	In rock box
EPISODE One / TK 6 ✓	SARAH DOCTOR ABBOTT ALL QUARRY WALK-ONS	Sarah got out of rubble
EPISODE One ✓ TK 7 14/6/76	DOCTOR ABBOTT	Investigating the rock face

- - - oOo - - -

HOTEL ARRANGEMENTS

As before

LOCATION (1) Roads near Oldbury-on-Severn
(2) OLDBURY POWER STATION
nr. Thornbury
Avon

CONTACT

Station Manager
thru'

Assistant Station Manager - Telephone:

CREW CALL

0900 hours at first road set-up as agreed with P.A.

LIGHTING CALL

0900 hours at first road set-up as agreed with P.A.

ROUTE

See LOCATION MAP

PARKING

Main Unit as directed by P.A. new Power Station
Other areas near camera set-ups as directed by P.A.

ARTISTS CALLS(a) Make-up and Wardrobe calls to have been arranged the previous evening for:

ELISABETH SLADEN
TOM BAKER
GLYN HOUSTON
REX ROBINSON

Artists to be ready to leave Hotel at 0830 hours

(b) The following to be at Main Reception BROADCASTING HOUSE, BRISTOL at 0730 hours

ROY WADSWORTH	Guard/Driver
TIM HOOPER	Guard
JOHN TELFER	Guard (with speaking Guard)
BRIAN GEAR	Guard (zizzed)
DAVID HYDE	Guard
ROBIN HARGRAVE	Guard at Main Gate

To leave in Minibus at 0730 PROMPT for NEWPORT TOWERS HOTEL for Wardrobe + Make-up before proceeding to Location

(c) Artists travelling to Location

ROY BOYD
MAX FAULKNER

Call and arrangements to be made by P.A.

TRANSPORT (i) 28-Seater Coach to be at NEWPORT TOWER HOTEL, Newport
at 0815 hours to collect Unit + depart for Location at
0830 hours

(ii) 11-Seater Minibus to be at Main Reception, B.H., BRISTOL
at 0715 hours to collect Artists + depart at 0730 for
NEWPORT TOWERS HOTEL

PROP VEHICLES DR CARTER's SALOON Allegro to report to P.A. at
0815 hours at NEWPORT TOWERS HOTEL, Newport, Gloucs

SECURITY LANDROVER to report to P.A. at
0815 hours at NEWPORT TOWERS HOTEL, Newport, Gloucs

FILM OPERATIVES
PROP VAN Prop Van and Operatives to rendezvous at agreed site -
as discussed with P.A.

ARMOURERS 10.30 hours in the Lay-by outside the main gate of
OLDBURY POWER STATION
Thornbury
Avon

VISUAL EFFECTS Call as arranged the previous day

CATERERS Lewis + Clarke on Location to serve:

MORNING BREAK at the exterior of Power Station
in area arranged by P.A.

LUNCH in BBC Parking area inside
Power Station

TEA also in Parking area

TECHNICAL
REQUIREMENTS 16mm and sound channel

Tracking Equipment

2 pairs Walkie-Talkies a/b

ITINERARY 0900 hours Set up + shoot all road-to-Power-Station
shots, followed by Main Gate Area Sequence

1300 LUNCH

Continue Main Gate Area Sequence

TEA

1730 WRAP

10/.....

SEQUENCES

N.B: Not Shooting Order

EPISODE One ✓ TK 9A	DOCTOR CARTER	GRAPHIC ROAD SIGN Driving in CARTER's CAR along road
EPISODE One ✓ TK 10A	DOCTOR CARTER	Driving past Lay-by area
EPISODE One ✓ TK 11	DOCTOR CARTER	Driving between Lay-by + Gate area
EPISODE One ✓ TK 8	SARAH MAIN GATE GUARD GUARD	Sarah zizzes Guard
EPISODE One ✓ TK 12A	MAIN GATE GUARD 3 GUARDS / 2 Cars + ① DOCTOR CARTER	CARTER's CAR arrives
37 → EPISODE Three ✓ TK 3B 38m	DOCTOR DIRECTOR SARAH	SECURITY VEHICLE Lay-by view of Station
38 → EPISODE Three ✓ TK 4B	DOCTOR DIRECTOR SARAH GUARDS	a/b SECURITY VEHICLE
39 → EPISODE Three ✓ TK 4E	SARAH DOCTOR DIRECTOR 2 GUARDS	SECURITY VEHICLE
EPISODE Three ✓ TK 2	DOCTOR SARAH DIRECTOR 2 GUARDS <i>Right Tim</i>	SECURITY VEHICLE
WB) EPISODE Three ✓ TK 5A	DOCTOR SARAH 2 GUARDS	SECURITY VEHICLE
?	TK 5B DOCTOR SARAH	TURBINE ROOM
POSSIBLE EXTRA SEQUENCE which is scheduled later but could be done:		
dp) EPISODE Two ✓ TK 4B	DOCTOR	Doctor comes on to roof + enters cool- ing control room

* Ep. 4 / TK 2 - - - ooo - - - SARAH - DOCTOR

HOTEL ARRANGEMENTS

a/b - with:

ROY BOYD
MAX FAULKNER

LOCATION

OLDBURY POWER STATION
Thornbury
Avon

Telephone:

CONTACT

Assistant Station Manager

CREW CALL

0900 hours rendezvous with P.A. at Main Gate for
issue of Visitors Pass

LIGHTING CALL

0900 hours at Main Gate to obtain Visitors Pass

ROUTE

As previous day - see MAP

PARKING

In special BBC Parking area within Station

ARTISTS CALLS(a)

Calls for the following to have been arranged the
previous evening for an 0830 hour departure from Hotel:

ELISABETH SLADEN
TOM BAKER
REX ROBINSON
GLYN HOUSTON
MAX FAULKNER
ROY BOYD

- (b) The following to be at Main Reception BROADCASTING HOUSE,
BRISTOL at 0730 hours to board Minibus:

PETER BUSH	Rad-suited Guard
PAUL NICHOLSON	Guard
ROBERT LEE	do
HUBERT TUCKER	do

TRANSPORT

- (i) 28-Seater Coach to be at NEWPORT TOWER HOTEL, Newport
at 0815 hours to collect Unit + depart for Location at
0830 hours
- (ii) 11-Seater Minibus to be at Main Reception, B.H., BRISTOL
at 0715 hours to collect Artists + depart at 0730 for
NEWPORT TOWERS HOTEL

PROP VEHICLES

Not required on this day

FILM OPERATIVES

PROP VAN

Prop Van and Operatives on Location at 0900 hours

ARMOURERS

Call to be arranged on previous day - probably
not early

VISUAL EFFECTS

Call as required : Special Unit which is 'zizzed'

~~THURSDAY~~

TUESDAY, 17th June (cont)

-12-

CATERERS

Lewis + Clarke on Location to serve:

MORNING BREAK 1030

LUNCH 1300

TEA

TECHNICAL
REQUIREMENTS

16mm and sound channel

Tracking Equipment

2 Pairs Walkie-Talkies

ITINERARY

0900 Arrive + set-up INTERIOR Sequences

1300 LUNCH

TEA

SEQUENCES

(THE ONLY EXTERIOR is EPISODE Two, TK 4B
(N.B: NOT Shooting Order

EPISODE One ✓ TK 10B SARAH

Turbine Hall -
Crossing Heater Platform
Pile cap

EPISODE One ✓ TK 12B SARAH
RAD-SUIT

Zizzing in Pile Cap

- EPISODE Two ✓ TK 2 DOCTOR
CARTER

Start climb in Pile Cap

- EPISODE Two ✓ TK 3 DOCTOR
CARTER

Climbing more Ladders on
side of charge cap area

- EPISODE Two ✓ TK 4(A) DOCTOR
CARTER

CARTER's DOUBLE Fight + fall in pile cap

(c/s) - EPISODE Two ✓ TK 4B DOCTOR
(If not done)

EXT.
On roof crossing to cool-
ing control room

EPISODE Two ✓ TK 5A DRISCOLL
3 GUARDS
DOCTOR

Heater Platform Turbine Hall

EPISODE Two ✓ TK 5B DRISCOLL
DOCTOR
SARAH
DIRECTOR

Pile Cap area -
Zizz misses, Doctor hits

✓ EPISODE Two ✓ TK 6 DOCTOR
SARAH
DIRECTOR

"Better get back"...

Three ✓ TK 5B
Ep. 4 / TK 2 - -oo- - -
DOCTOR / SARAH
SARAH / DOCTOR

EXT TURBINE

ARTISTS RETURNING to LONDON:

MAX FAULKNER

HOTEL ARRANGEMENTS

a/b

-12-

LOCATION

OLDBURY POWER STATION
Thornbury
Avon
Telephone:

CONTACT

Assistant Station Manager

CREW CALL

0900 hours at Main Gate

LIGHTING CALL

0900 hours at Main Gate

ROUTE

As previous day - see MAP

PARKING

In special area within Station

ARTISTS CALLS

Calls for the following to have been arranged the previous day for an 0830 hour departure from Hotel

ELISABETH SLADEN
TOM BAKER
REX ROBINSON
GLYN HOUSTON
ROY BOYD

TRANSPORT

28-Seater Coach to be at NEWPORT TOWERS HOTEL at 0815 hours for departure at 0830 - to stay with Unit until completion of filming and return to Television Centre

PROP VEHICLES

Not required

FILM OPERATIVES
PROP VAN

Prop Van on Location at 0900 hours

ARMOURERS

Not required

VISUAL EFFECTS

Not required

CATERERS

Lewis + Clarke
Arrangements as previous day

TECHNICAL
REQUIREMENTS

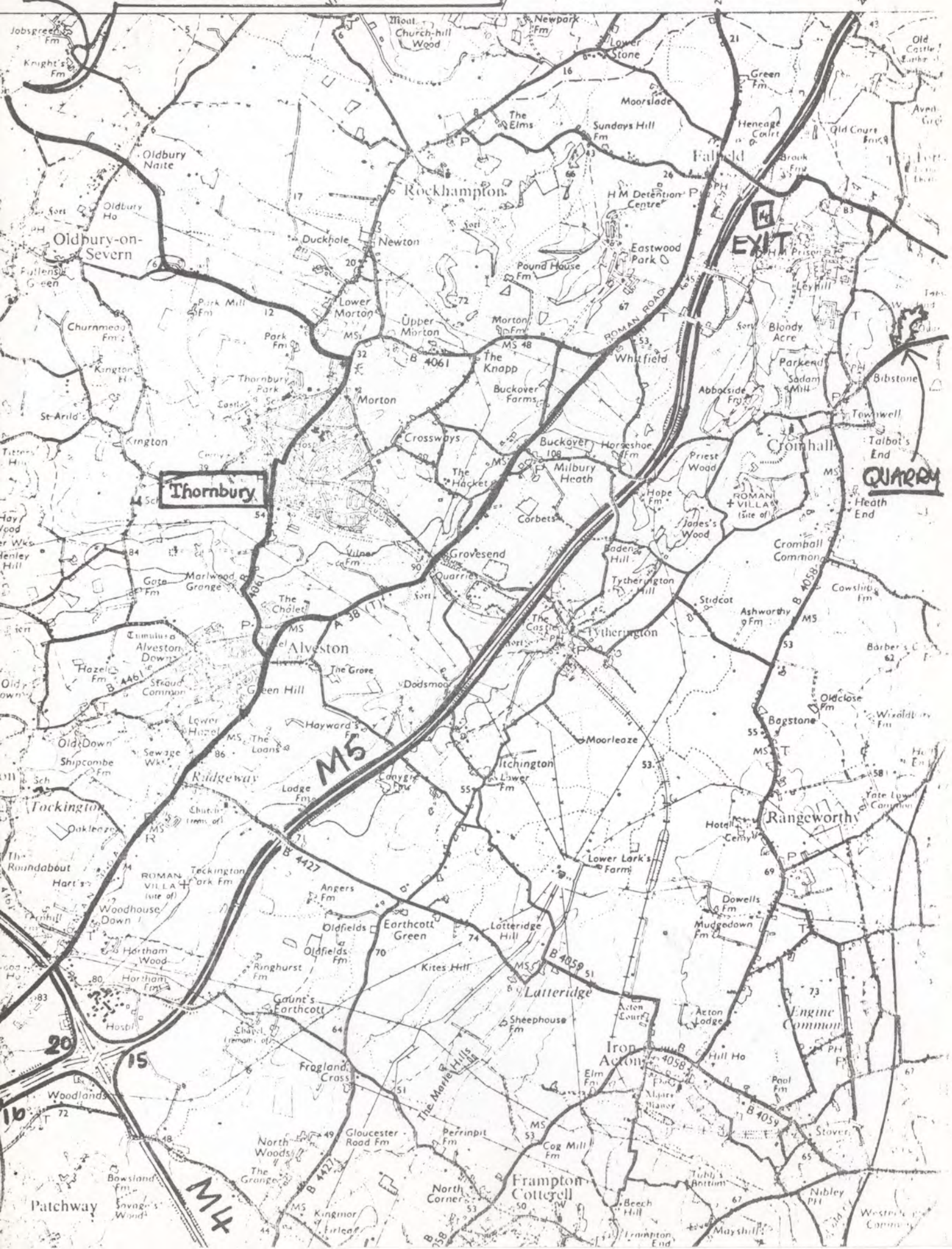
16mm and sound channel
Tracking Equipment
2 Pairs Walkie-Talkies

ITINERARY

0900 Arrive + set-up for any INTERIOR Sequence not completed
Move to Thornbury for EXTERIOR Shot: Episode Four, TK 2 + 3
On completion of filming - hopefully just after Lunch - return to London

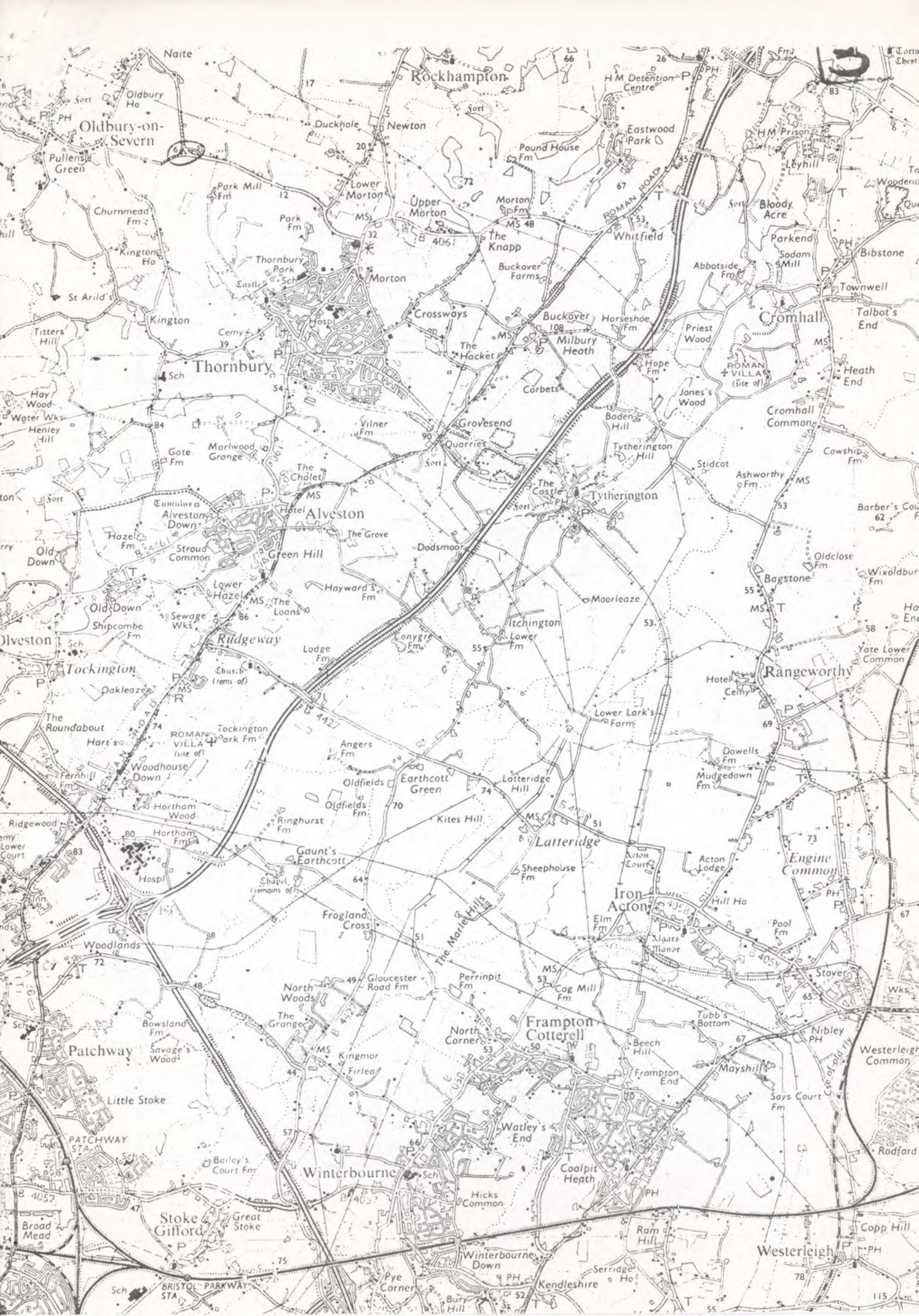
MAP 1

Gloucester
28 km or 17 miles



Lydney Sand





P

"DR. WHO" 4N

Project No. 02346/2121

JOY SINCLAIR

(1E) 75P

Bob - ?

Swan (3) Ep 19

SHOT LIST

covering 4 episodes
of

"THE HAND OF FEAR"

by
BOB BAKER AND DAVE MARTIN

PRODUCER
SCRIPT EDITOR
P.U.M.

PHILIP WINCHCLIFFE
ROBERT HOLMES
CHRISTOPHER D'OYLEY-JOHN

=====

DIRECTOR
P.A.
A.F.M.
ASSISTANT

LENNIE MAYNE
MARION McDOUGALL
TERRY WINDERS
JOY SINCLAIR

=====

FILMING in WEEK 24

14th to 18th June 1976

Episode One
Episode Two
Episode Three
Episode Four

GOLD PAGES
PINK PAGES
YELLOW PAGES
GREEN PAGES

=====

TELECINE 1A

OPENING TITLES

SLATE NO.	DESCRIPTION of SHOT	TELECINE SEQUENCE + DESCRIPTION
		<u>TELECINE 1B</u> - TK 2 in Script/Pg.1
		EXT. SPACE (MODEL SHOT)
		Module of Kastrian design speeding across space
		It's trajectory is ballistic - curving
		Towards CAMERA.....
		and past
		Away from Kastrian solar system -
		a cluster of stars -
		into black empty space

On Sound : SYPHER DUB

Punctuating the litany of hate,
little timing blips

Voice we hear is of KING ROKON

2/.....cont

SLATE NO. DESCRIPTION of SHOT

TELECINE SEQUENCE + DESCRIPTION

ROKON: (V/O)

Sentenced to obliteration - (BLIP)

Eldrad, saboteur, genocide, anarch
(BLIP)

Eldrad, destroyer of the barriers -
(BLIP)

Eldrad, carrier of all evil -
(BLIP)

Eldrad, transgressor of the order -
(BLIP)

Eldrad, slayer of the Vox Lebra -

END TELECINE 1

SLATE NO. DESCRIPTION of SHOT

TELECINE SEQUENCE + DESCRIPTION

TELECINE 2

EXT. KASTRIA (MODEL FILM)

Observation Dome

END TELECINE 2

TELECINE 3

- Pg.8

EXT. SPACE (MODEL SHOT)

The obliteration module disappears
in a soundless explosion

END TELECINE 3

SLATE NO.	DESCRIPTION of SHOT	TELECINE SEQUENCE + DESCRIPTION
-----------	---------------------	---------------------------------

TELECINE 4A - Sc.2/Pg.9

EXT. DOME (MODEL SHOT)

✓ Lights go out - Wind and Storm continue to howl

HOLD for MIX

N.B: LEAVE MIX for VT EDIT

Tuesday
8/6/76

LIS 7:45 am

Dave 8:00 am

Tom 8:00 am

W/T @ Abbott shooting



TELECINE 4B

EXT. QUARRY

- Pg.10

13/2 W/T Max Returns

14/1 W/T Cur in CR (angel) Now.

MEN ARE PREPARING FOR BLASTING

(R-L)

13/2 W/T

LEADING WIRES FROM BORED HOLES
BACK TO PLUNGER

~~15/1 Ben Returns~~

END TR 4B

16/1 Ben / up to Smith

17/1 Smith / out → STRON START (work pair andal)

15/1 → Ben Returns

5/.....cont

DESCRIPTION of SHOT

TELECINE SEQUENCE + DESCRIPTION

TELECINE 4C

- Page 10

THE TARDIS MATERIALISES

LOCKED OFF CAMERA

The DOCTOR emerges

SARAH follows him and they move to the lee of the TARDIS

(1) SARAH: ~~Earth he says - hah!~~ Doctor, I don't want to make any ~~sharp~~ decisions but this isn't South Croydon

(2) DOCTOR: ~~What's that?~~ I can see you're not

(3) ~~Dear me, this isn't South Croydon~~

(4) SARAH: This? This godforsaken wilderness?

(5) DOCTOR: Yes. Is it nice in South Croydon?

(6) SARAH: Look - I happen to be an inhabitant of Earth, South Croydon to be precise, and that's where you said we'd be - (PAUSE)

And I can tell you categorically that this is not South Croydon -

(7) DOCTOR: Well, maybe the seven times DOCTOR: Would you settle for the South Coast? ~~hasn't started yet.~~

SARAH: South Coast? This isn't even Earth, is it?

(8) DOCTOR: Bet you a stick of rock.

SARAH: And if it is Earth, it's the middle of the Gobi Desert.

6/...cont

SLATE NO. DESCRIPTION of SHOT

TELECINE SEQUENCE + DESCRIPTION

TELECINE 4C (cont)

The DOCTOR looking around as they move off

DOCTOR: I admit it looks bleak. Perhaps the season hasn't started yet.

SARAH: Where are we than?

DOCTOR: (PICKS UP A ROCK) Mmm not peppermint. Jurassic limestone, I would say

Suddenly a FIGURE in a donkey jacket appears on top of a pile of rock: it is ABBOTT, the site overseer

ABBOTT: Hey, you!

DOCTOR: We seem to have landed in a quarry.

If we're lucky we might find some interesting fossils ... Does he look with he

ABBOTT: Look out -

CLOSE ON ABBOTT. HE turns to shout to the EXPLOSIVES MAN some distance away, crouched over the Plunger Detonator.

ABBOTT

No mate - no - no!

7/...cont

SLATE NO. DESCRIPTION of SHOT

TELECINE SEQUENCE + DESCRIPTION

TELECINE 4C (cont)

ANOTHER ANGLE: it is such that ABBOTT,
on his pile of rock, can see the DOCTOR
and SARAH and the EXPLOSIVES MAN - but
the EXPLOSIVES MAN cannot see the DOCTOR
and SARAH

AND VICE VERSA

RESUME ABBOTT, waving his arms in the
'CUT' gesture

(16) ABBOTT: No, Mike - no!

CLOSE on the DOCTOR - he has seen Abbott

(17) DOCTOR: Run, Sarah!

18/1

CLOSE on Detonator Plunger being
twisted

SARAH and the DOCTOR running to the
Shelter of a Rock Overhang

(18) A whole CLIFFSIDE is DETONATED

Tyler

27/1

Mike has been on hill
Tyler

① C/A wide

8/...cont

SLATE NO. DESCRIPTION of SHOT

TELECINE SEQUENCE + DESCRIPTION



TELECINE 4C (cont)

DOCS COAT
(L-R)

Resume the DOCTOR: he shoves SARAH under the Overhang

NO BOARD

27/1 →

His POV of avalanche of rock sliding towards him ...

The DOCTOR is carried away

ANOTHER ANGLE: The Overhang is now buried in rock as the wind clears the dust away

30/13

PAN across to ABBOTT rushing over to the DOCTOR

31/2 → Abbott's feet

32/3

The DOCTOR is dazed but basically okay

Smoke - clear - Rst
Doc's head stuck in mine
up his star
About my R-L

34/4 ①

ABBOTT: How the blazes did you get in here?

RH 40
L/dm
Wm
RH
Abbott

33/11

② DOCTOR: What?

③

ABBOTT: Didn't you see the signs?

The flags? You must have heard the hooters! Got no flaming right in here -

(SEEING THE DOCTOR'S EXPRESSION)

34/16

③A

You all right?

~~Doc: No I didn't see the flag or signs
you stupid man. Do you think I'd
deliberately stand in the way of an
explosion? Sarah -~~

9/...cont

SLATE NO. DESCRIPTION of SHOT

TELECINE SEQUENCE + DESCRIPTION

TELECINE 4C (cont)

His POV of the Rockfall over the Overhang:

The DOCTOR jumps to his feet

DOCTOR: My friend - she's under there

ABBOTT: Eh? Oh no.

The DOCTOR already running

ROCK

DOCTOR: My assistant - she's under there

Rock/Rubble

ABBOTT: Oh, no ... (A SHOUT AS HE FOLLOWS the DOCTOR)

Ambulance!

TURNING (LWS R)

A GROUP OF MEN appear on top of pile of Rocks

ABBOTT: You lot! Get some gear down here!

ANOTHER ANGLE: The DOCTOR at the rockface tearing away at the fall with bare hands

ABBOTT comes up and helps him

In background MEN are rushing up with Picks and Shovels

10/...cont

SLATE NO. DESCRIPTION of SHOT

TELECINE SEQUENCE + DESCRIPTION

TELECINE 4C (cont)

DOCTOR: She's under the ledge!
You remember - there was a ledge, an
overhang -

ABBOTT: Yeah, well - she'd better be.
'Bout fifty ton on top of her if she
ain't -

The DOCTOR is working very fast

ABBOTT: Hang about - hang about!

DOCTOR: Sarah's under here -

ABBOTT: You'll have the rest of the
cliff down on her going at it like
that -

The PICK + SHOVEL BUNCH turn up

ABBOTT tells them what to do.

ABBOTT: You in there - get that stuff off
the top - she's under some overhang or
something so take it easy - we don't want
the lot caving in

(TO THE DOCTOR)

- Come over here a minute

The DOCTOR allows himself to be led
away

11/...cont

SLATE NO. DESCRIPTION of SHOT

TELECINE SEQUENCE + DESCRIPTION

TELECINE 4C (cont)

Roz can R/M

40/3

ABBOTT: ~~If she's for, I'm not~~
taking the responsibility, ~~for the~~
~~company~~ - I don't want to sound
heartless but ~~you had no right in~~
~~here.~~ I'm not carrying the can -

*I'm not taking responsibility,
you had no right in here*

DOCTOR: Yes, yes all right!

No blame attaches let's get on with
it.

→ TR 5 SWR

Back DOCTOR goes to tearing at the
Rockface

✓ TELECINE 4D

- Pg.16

INT. BOX

9/3

SWR

ANOTHER ANGLE:

SARAH is jammed in a crevice under
the rock

From outside sounds of Picks + Shovels

Dust filtering thru' what light there is

Dark cavity

W.F.

40/3 → SWR

ed or C.S. Dr. the in on

12/...cont

SLATE NO. DESCRIPTION of SHOT

TELECINE SEQUENCE + DESCRIPTION

TELECINE 4B (cont)

From the awkward position SARAH is in,
she reaches up and dislodges a Rock and
then another

SHE grabs at something above her -
the HAND!

① SARAH: Doctor ... Doctor ^{please} ... is that
you?

SHE tries to free herself still clinging
on to something above her

② SARAH: I can't move ... my legs ... I'm
stuck Doctor, help me -

Whatever it is she has been hanging on to
pulls free ...

SARAH's reaction - she screams with
horror

And SHE passes out

More Earth falls down on her

9/3

Sarah
SCREAM

40/3 →

✓

END TELECINE 4

SLATE NO.	DESCRIPTION	TELECINE SEQUENCE	+	DESCRIPTION
-----------	-------------	-------------------	---	-------------

+ TELECINE 5 - Pg,18
EXT. ROAD. DAY. (STOCK SHOT)

Ambulance speeding along - lights
flashing + siren howling

END TELECINE 5

move

21/1 Doc

23/1 - 2 Doc

Saw L/H hand

SLATE NO. DESCRIPTION

TELECINE SEQUENCE + DESCRIPTION

19/3

TELECINE 6

- Pg.19

EXT. QUARRY. DAY.

A PICK going into the Rubble

and pulling away a lump of rock + disclosing a hole

(SARAH screens)

The DOCTOR INTO SHOT tearing away at the exposed Underhang

Enough to show SARAH's FACE

The DOCTOR leans his ear close to her face

Turns to ABBOTT

DOCTOR: She's still breathing -

(WE HEAR AMBULANCE ARRIVING O/V)

The DOCTOR and ABBOTT start easing SARAH out

ANOTHER ANGLE - TWO AMBULANCE MEN running up with their STRETCHER

15/...cont

SLATE NO. DESCRIPTION

TELECINE SEQUENCE + DESCRIPTION

TELECINE 6 (cont)

241
RESUME ABBOTT + the DOCTOR easing SARAH
out of the Overhang

CLOSE ON DOCTOR as he sees what SARAH
is clinging to -

Cur - to 241 ①
on the
the up in hand

Abbott

DOCTOR: What on earth -? She didn't
have to go to those lengths.

ABBOTT: Eh?

Mike says
Carl ok

SARAH is holding on to a mud-caked
fossilised HAND

DOCTOR: To find interesting fossils.
Give it to me.

ABBOTT: She won't let it go

Cur - to 241 ②
26/4 11-40
ru 2a

DOCTOR: Well, don't worry. We'll get
it from her later. Let her keep it!

Now mind about the
get me to hospital - sure on

The DOCTOR looks at HAND as the two
AMBULANCE ATTENDANTS load SARAH on to
the STRETCHER

② + 1/2 in p.m.

SLATE NO. DESCRIPTION

TELECINE SEQUENCE + DESCRIPTION

TELECINE 6 (cont)

⑤

ABBOTT: You'd better get yourself seen
to, mate.

⑥

DOCTOR: Yes, all right. I shall want
to talk to you later ...

The DOCTOR walks off after the
STRETCHER PARTY

We stay on ABBOTT

⑤

ABBOTT: I shall want to talk to you
ah! all mate - coming in here - no
permission

END TELECINE 6

⑥

Dr. Smith Reaction
(Don't want the kid)

43/1

SLATE NO. DESCRIPTION

TELECINE SEQUENCE + DESCRIPTION

TELECINE 7

- Pg,36

EXT. QUARRY. DAY.

The DOCTOR and ABBOTT - they are a few feet above ground level examining the Rock Face

ABBOTT: This is where we set the charges -

Doc was on a open *Abbott / cut on*
 ① ABBOTT: (cont) *So, you see, it came from this stratum - it came from here*

Did you find any etc
 ② DOCTOR: You found nothing in the rubble?

ABBOTT: No - what sort of thing are you looking for?

DOCTOR: Bits and pieces, this and that -

③ ABBOTT: Well, if there was anything it's been there for a hundred and fifty million years. We get ammonites, shells and things, but nothing like that, preserved -

Any plastic?
 ④ DOCTOR: What about metal - or plastic fragments?

④ *Abbott Plastic*
 ④ *Yes plastic*

18/.....cont

TELECINE 7 (cont)

⑤ ABBOTT: ~~Plastic?~~ You're joking!

⑥ DOCTOR: Space vehicles ^{can} tend to be made of metal, plastic ^{or} ceramic

⑦ ABBOTT: Space ^{can} vehicles? All that time ago? ~~Come on -~~

⑧ DOCTOR: Life forms don't all exist at the same time you know. Civilisations ~~rise and fall, pass each other like ships in the universal night~~

ABBOTT gives the DOCTOR an odd look

7/1 ⑨ ABBOTT: So you reckon this feller copped it in a crash-like? ~~All that time ago?~~
in ruins

DOCTOR: I did. Now I'm not so sure.

ABBOTT: Mmm??

DOCTOR There should be some sign, some wreckage, some fragment of anatomy. But there's nothing. (BRIGHT SMILE)

~~(ABBOTT is now convinced that the Doctor is some kind of nut)~~

SLATE NO. DESCRIPTION

TELECINE SEQUENCE + DESCRIPTION

TELECINE 7 (cont)

DOCTOR: So it must be a fossil.

ABBOTT: Yeah!

8/1 → ⑩ DOCTOR: ^{Yes} (HE LOOKS UP AT THE SKY)
Unless, of course, it just came
^{kn up 2 us} fluttering down on its own ... and
fell plop, in the primeval mud.

⑪ ABBOTT: Well, I'll let you get
on with it then.

(ABBOTT GIVES THE DOCTOR A PITTYING
LOOK AND LEAVES) → ^{Hand R}

8/1 → ⑫ DOCTOR: ^{cont} But why? And Where from? ^{What?}
And where was it going to ??? ^{kn up 2 us}

END TELECINE 7

SLATE NO. DESCRIPTION

TELECINE SEQUENCE + DESCRIPTION

TELECINE 8

- Pg.46

EXT. NUCLEAR POWER STATION. DAY

Box under
L'Ant

~~sign: 'NUTON COMPLEX NUCLEAR
RESEARCH AND DEVELOPMENT. NO
UNAUTHORIZED ENTRY'~~

NUCLEAR POWER STATION
long drive out

2 Sarah seen mini
motion on gate / airport

RH at
side

ANOTHER ANGLE:

SARAH, carrying the Plastic Box, looks
at the Sign. (Only mini RH - outside on)

As SARAH moves to the Gates, the
SECURITY MAN comes out

CRIM on RH
(BRIAN CREAM) Ship Room

SARAH smiles at him as he comes face
to face with her

SARAH zizzes him with the Ring

Down HE goes

SARAH moves on without a backward
glance - through the Gates and

towards the sprawling Complex

RH down
the up
W. bar

END TELECINE '8

SLATE NO. DESCRIPTION

TELECINE SEQUENCE + DESCRIPTION

①

TELECINE 9 (A)

- Pg.47

EST. ROAD. DAY

(ROAD TURN OFF to
POWER STATION)

44/5

L-R

CARTER driving the DOCTOR
at high speed in his powerful
CAR

(SIGN 'NUTON EXPERI-
MENTAL COMPLEX')

CARTER 110/
DOCTOR 111/

Window down (Car's)

Reel up

END TELECINE 9

Windower up's going

R' indicates out hand at board

74/3

TELECINE 9 (B)

- BEFORE Sc.14

SARAH enters Turbine Hall
and exits

Paul (y)

Rosen (m)

Nutson (Cm)

75/1

11/11/11
11/11/11

L-R

(N.B: This is droppable)

END TELECINE 9 (B)

(N.B: Sarah moves along
Corridor - Radiation
Condition One:Sc.14)

SLATE NO. DESCRIPTION

TELECINE SEQUENCE + DESCRIPTION

45/1 (2)
+ WIT

✓ TELECINE 10 (A)

- Pg.49

EXT. ROAD. DAY

(BY THE LAY-BYE)

CARTER's CAR speeding
along

L-R

Widow's

R' where

as grass

puts out

put car (L-R)

END TELECINE 10

✓ TELECINE 10 (B)

POSSIBLE FILM

76/2

SARAH crosses on Heater Platform in
Turbine Room

2 up 5ms

L-R

(N.B: Then Sc.15 on Pg.50)

END TELECINE 10(B)

(?) B 32

SLATE NO.	DESCRIPTION	TELECINE SEQUENCE	+	DESCRIPTION
-----------	-------------	-------------------	---	-------------

TELECINE 11

- Pg. 51

(BETWEEN LAY-BYE + GATE
of POWER STATION)

CARTER's CAR

In background, the Reactor Building

L-R

W. over car
guy

END TELECINE 11

TELECINE 12 (A)

- Pg. 53

53/11

EXT. NUCLEAR POWER STATION. DAY

CARTER'S CAR screeching to a halt
just before running over the zizzed
SECURITY MAN *Cuomo named de*

The DOCTOR gets out and hauls up
the barrier

But before they can go thru', two more
armed SECURITY GUARDS come running to
towards them

CARTER continues driving through

The GUARDS train their Rifles on the

Car

GUARD: Stop or we fire!

The DOCTOR and CARTER exchange looks
inside the Car

THEY have to stop

As CARTER pulls on the handbrake ...

24/.....cont

SLATE NO.	DESCRIPTION	TELECINE SEQUENCE + DESCRIPTION
-----------	-------------	---------------------------------

✓ TELECINE 12 (D) - Pg.53

⑤ Box L/Am
R/M

FILE CAP AREA

83/2
SARAH is in the Reactor Hall
now

84/1 → R/V described area
83/2
A sign reads 'RADIATION CONDITION
SIX: EXTREME HAZARD'

85/2
SHE walks forward briskly, face
still unnaturally calm

ANOTHER ANGLE: A FIGURE in a Radiation
Suit + Helmet comes down a ladder

We cannot hear him shouting, but he is
gesticulating angrily ...

86/3
SARAH ignores him

Clumsily MAN runs after her, grabs her,
swings her round to face him

88/2
SARAH zizzes him with the ring

87/1 →
Down MAN goes

25/...cont

SLATE NO. DESCRIPTION

TELECINE SEQUENCE + DESCRIPTION

TELECINE 12 (D) cont

SARAH climbs down Ladder to
deeper level

7,851 ✓

END TELECINE 12

SLATE NO. DESCRIPTION

TELECINE SEQUENCE + DESCRIPTION

✓ TELECINE 1

- Pg.1

OPENING TITLES

END TELECINE 1

✓ TELECINE 2

- Pg.18

INT. GANTRY. DAY

The DOCTOR, followed by CARTER

is on his hazardous climb to the

top of the huge Structure

Favour CARTER - the strange look
in his eyes ...

~~CARTER picks up a WEAPON (t.b.a.)~~

and follows DOCTOR

R-L

102/1

CUT IN 202
105/1

BOO SUMED
WARD
PETER BUSH

W/S

gully

in me TBSen H H

102/1

END TELECINE 2

CU BOO

W/S Y

102/1

voice in hut

SLATE NO. DESCRIPTION

TELECINE SEQUENCE + DESCRIPTION

✓ TELECINE 3

- Pg. 21

INT. GANTRY. DAY

R-L

100/1

The DOCTOR arriving at the top

and preparing to set out on his

most dangerous bit

AND L R M W

101/

→ car W on car

CARTER close behind, looking

that on space
plus up 2

100/1

stranger than ever -

creeping up on the DOCTOR ...

L M
in
R M

(NB)

See in W
Chy W W R H

W Bnd rail

END TELECINE 3

climb up & go on

Up on

run stop

Free (over)

Behind

6 E L W on
La 6th

P

SLATE NO. DESCRIPTION

TELECINE SEQUENCE + DESCRIPTION

(INTERVIEW) 1st Fall 93/2
2nd Fall 94/1

✓ TELECINE 4 (A) - Pg.24

INT. GANTRY. DAY

→ The DOCTOR ^{my up stairs} crawling out over the
crossbar of the Gantry (or whatever)

Nothing between him and the ground many
feet below but the swaying horizontal
ladder of steel

93/3
to Doc
on ladder

Doc run
his on
R
L

1st → 95/1
H/med 20h
on Laidy

+ CARTER ^{hollow} crawling after the DOCTOR

The DOCTOR stops - to adjust hat or scarf

CARTER sees his chance

CARTER yanks the Scarf catching the
DOCTOR off-balance - over the
side of the ladder he goes ...

+ Doc reaches Laidy
on Laidy
But DOCTOR is hanging on by his
fingertips

CARTER ^{was} creeps up

+ Carter prevents him
moving to next slat.

something
t.b.a.

29/.....cont

SLATE NO. DESCRIPTION

TELECINE SEQUENCE + DESCRIPTION

TELECINE 4 (A) cont

96/2
CUT IN DOCTOR

① CARTER: Eldrad must live -

CARTER starts prising the
DOCTOR's Fingers off one by one

② CARTER: It is the law. Eldrad
must live - there must be no inter-
ference with his design! Eldrad
must live!

~~DOCTOR: So, I'm afraid, must I!~~

~~He lets go, with one hand and
swings agilely onto the underneath
of the ladder.~~

(OR
something
t.b.a.

As he hand-over-hands away from
CARTER, so the sudden movement
causes CARTER to miss his grip, +
over the side he goes.

A Scream.

Hanging by both Hands the DOCTOR
looks down.

HE flinches at the thud from
far below

97/2
CUT DOCTOR

98/1 → CARTER on ground
30/...cont
97/1 DOCTOR on

SLATE NO. DESCRIPTION

TELECINE SEQUENCE + DESCRIPTION

TELECINE 4 (A) cont

HE swings to and fro, and swings
himself onto the opening of the
cooling duct and disappears down
it /

(END of bit
{that might
{be changed

L R

99 / 1 A Doc comes up stairs
or out L - see

92 / 2 The DOCTOR runs on

whole area (H/A)

WS Doc with dog

~~Hot~~

Eats on L

Now on whole area

END TELECINE 4 (A)

Doc eats L

100 /

Doctor runs on

R - L

STATE NO. DESCRIPTION of SHOTS

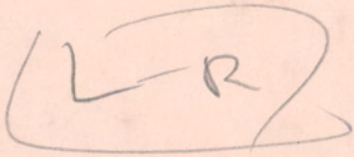
TELECINE NUMBER + DESCRIPTION

109/2

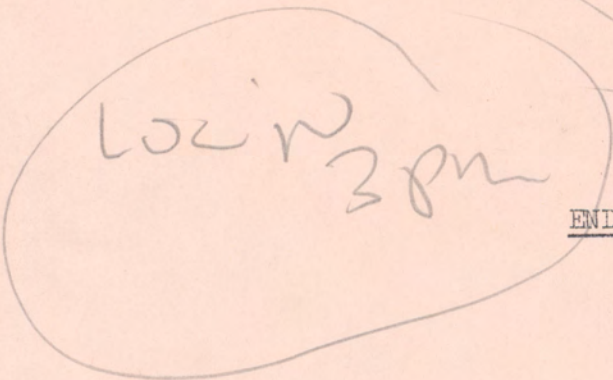
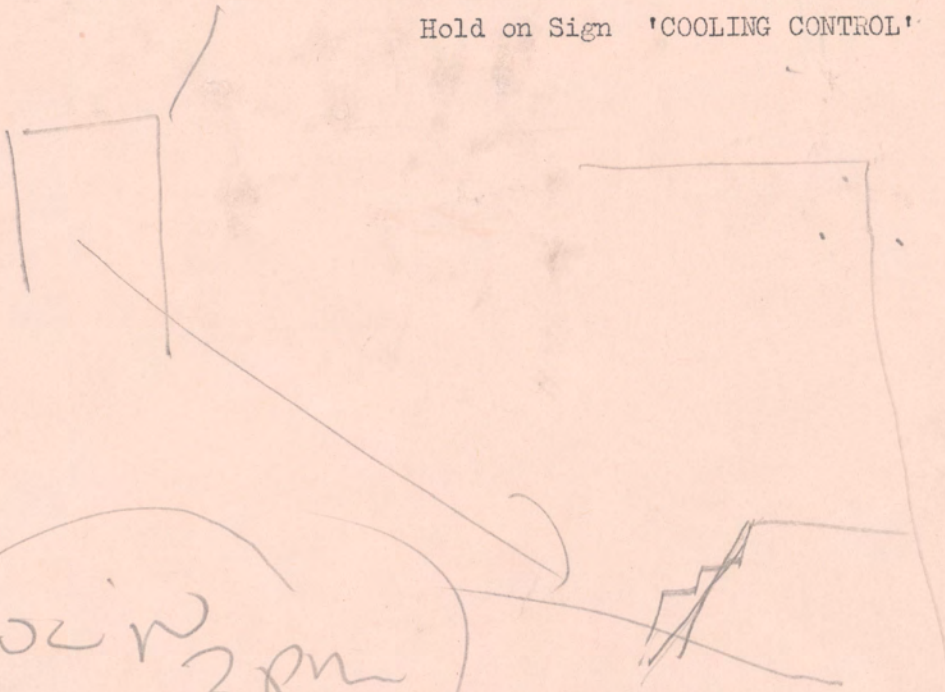
✓ TELECINE 4 (B)

EXT. ROOF

The DOCTOR enters - onto Roof
and crosses into Cooling Control
Room



Hold on Sign 'COOLING CONTROL'



END TELECINE 4 (B)

L-R with L on 99

82/1 10/1 ma
-32-

SLATE NO.

TELECINE SEQUENCE + DESCRIPTION

L-2

82/1 Driscoll Run LGR
82/1 Driscoll Run LGR

TELECINE 5 (A)

INT. TURBINE ROOM
HEATER PLATFORM

Driscoll Run LGR
Driscoll Run LGR
Driscoll Run LGR

DRISCOLL moving at a clumsy run

Run R 2nd floor

HE is holding the HAND

Hand LV
There is thumb

1 Bullett 1b
11 Paul
0 Nuclear

78/4 A Squad of GUARDS open fire

80/2 DRISCOLL takes over (R mfg)

11 Paul
11 Paul
11 Paul

78/4 The GUARDS race up and get zizzed

(Zipfastener sound - effect)

01/1
on beam
11

80/2 DRISCOLL runs on - into the Reactor Section

83/1 Driscoll Run LGR

3. 11/1
11/1
11/1

ANOTHER ANGLE : The DOCTOR passing the laid-out GUARDS

81/2

Just in time to see DRISCOLL vanish into the interior of the building

80/2

END TELECINE 5(A)

STATE NO.	DESCRIPTION	TELECINE NUMBER	DESCRIPTION
-----------	-------------	-----------------	-------------

DRIS (N) L11
 → (R) RM
 (F) A-10

TELECINE 5(B) - Pg.57

FILE CAP CORRIDOR

DRISCOLL moving thru' the huge Hangar-like Building

The DOCTOR gaining on him

① DOCTOR: Driscoll - listen to me! Stop!

92/3 →

DRISCOLL lifts his ringed Hand

(Zip-fastener sound effect)

The DOCTOR dives aside

91/1 →

Green Cabinet

LOOKED OFF
 ON THE

Where the RAY strikes a HOLE appears in a STEEL GIRDER - or similar - Shower of Sparks etc

89/2 →

DRISCOLL runs down Ladder to lower level

Wish up

34/....cont

Druid 11/12/67
519 ORW

STATE NO. DESCRIPTION TELECINE NUMBER + DESCRIPTION

9/1/1

TELECINE 5(B) cont

The DOCTOR recovering, looking round,

as the DIRECTOR and SARAH come up
my don't see

(S. considers to him)

② SARAH: Doctor, are you all right?

③ DOCTOR: Yes - come on -
I'm fine

④ DIRECTOR: Where did he go?

⑤ DOCTOR: He's heading back to the
core - where else?

THEY run on

DIRECTOR: But why? It's all shut down -

⑥ DOCTOR: Doesn't make any difference I'm
afraid. The hand has already absorbed
enough radiation to trigger off a chain
reaction ... not only in that pile ...
but in all the other reactors -

END TELECINE 5(B)

PLATE NO.	DESCRIPTION	TELECINE SEQUENCE +	DESCRIPTION
-----------	-------------	---------------------	-------------

✓ TELECINE 6

- Pg.61

FILE CAP AREA

The DOCTOR at bottom of Ladder

The DIRECTOR and SARAH at top

DOCTOR: Better get back to the control room, ~~Professor~~ - And you, Sarah.

I'm going in.

(DOCTOR EXITS)

The DIRECTOR exits

SARAH follows the DOCTOR

END TELECINE 6

SLATE NO. DESCRIPTION

TELECINE SEQUENCE + DESCRIPTION

3

TELECINE 1

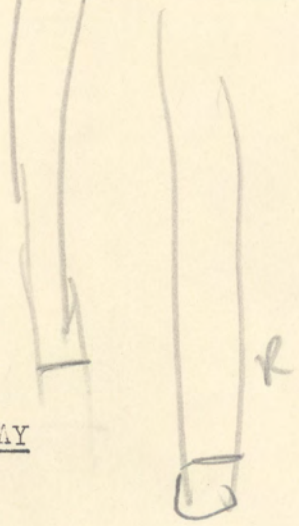
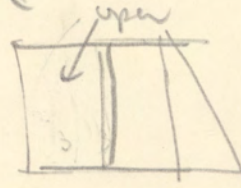
- Pg.1

OPENING TITLES

END TELECINE 1

+ Coat
V

Landover Hook of
Drishkunun



Roy (Caring)
Tim (gate/in)

TELECINE 2

- Pg.13

EXT. NUCLEAR POWER STATION. DAY

57/3

The DOCTOR, the DIRECTOR and
SARAH pile into the Landrover
with 2 GUARDS.

W17

57/2 → Doc → Gate on Ten

The Gates are locked.

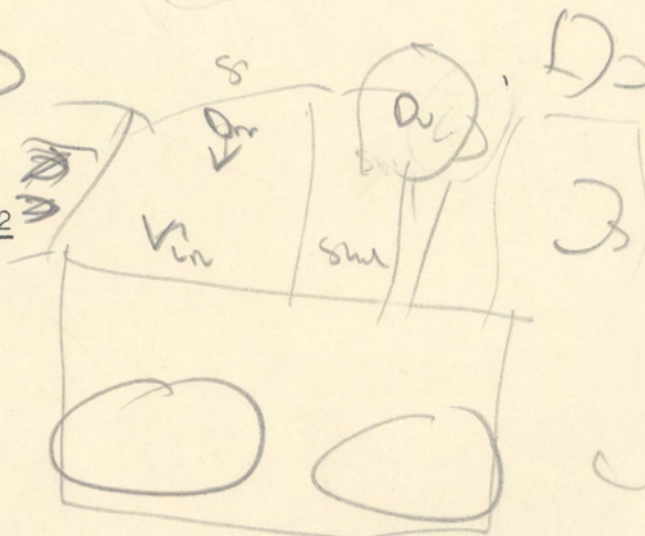
THEY drive off

Doc up highway Tim

Doc ✓
down

LS down (Knox)
V

END TELECINE 2



TAPE NO. DESCRIPTION

TELECINE SEQUENCE + DESCRIPTION

TELECINE 3 (A)

EXT. SKY. DAY (STOCK FILM)

A flight of Panavia Mrca
strike fighters peeling off,
plunging down

(If no Mrca's - use Buccaneers)

ANOTHER ANGLE:

TELECINE 3(B)

EXT. LAY-BY. DAY

The DOCTOR, the DIRECTOR and SARAH
are outside the CAR, looking at
the distant complex

STOCK FILM (INSERT)

Overhead the screech of low
flying Jets

(3B) cont

The DOCTOR and SARAH watch,
looking up at the sky

2

DIRECTOR: No! Look the other way!

The flash will blind you!!

DIRECTOR pushes SARAH down

END TELECINE 3B

412 - no
Haulband

Cross him
off

61/1

62/1

62/2

Tim
Driver

63/2

Ward, better take cover

Doctor!

Down, please!

Doctor remain steady

SLATE NO.	DESCRIPTION	TELECINE SEQUENCE + DESCRIPTION
-----------	-------------	---------------------------------

✓ TELECINE 4 (A) - Pg.17

EXT. SKY. (DAY) (STOCK FILM)

Three Mrca's making a low-level pass overhead

Crul - no mm

64/2

✓ TELECINE 4 (B)

EXT. HILLTOP. DAY.

The DIRECTOR and SARAH are ~~lying~~ *beave*
in the Ditch *L/Rrr Caris' side*

The DOCTOR is standing watching
the Aircraft *from top*

① DIRECTOR: ~~Get down, men!~~ Miss Smith -
hold your nose, and open your mouth -

② SARAH: What?

③ DIRECTOR: Blast effect could perforate
your eardrums -

65/1
Dr smiles
the
rolling
Dutifully they obey

④ DOCTOR: Any second now -

END 4B

39/....cont

64/2 *64/2* - *how was*
W. anty

TAPE NO. DESCRIPTION

TELECINE SEQUENCE + DESCRIPTION

En E
e p m h
e a d
6 u - d n

x TELECINE 4 (C)

EXT. SKY. DAY (STOCK FILM)

Mrcas releasing their missiles.

Sound F/X swoosh ... swoosh ...
swoosh

8-12 w m

2 I will repeat that
(A) (B)

ANOTHER ANGLE:

TELECINE 4 (D)

EXT. SKY. DAY (STOCK FILM)

The planes zoom up into steep
climbing turns, afterburners
flaring

(A) ① Energy - Energy
All personnel proceed
immediately to your
safe areas

This is not an
exercise RPT
This is not an
exercise I (B)

Put that
composer

3/1

66/2

ANOTHER ANGLE:

TELECINE 4 (E)

EXT. HILLTOP. DAY

(Kears Ann) ③ On SARAH, nose between fingers

The DIRECTOR the same

The DOCTOR lifting his head
cautiously

L - RU

③ I will
repeat that
Energy
energy

68/1

(Nose) up my
① SARAH: Doctor? Shouldn't something
have happened by now?

113/1

? CUTAWAY: The DOCTOR's POV
of the Nuten complex, just
the same

SLATE NO. DESCRIPTION

TELECINE SEQUENCE + DESCRIPTION

TELECINE 4 (E) cont:

69/11 → ②

DOCTOR: Yes ...

SARAH: Can we get up now?

DOCTOR: (STANDING) Yes ...

The OTHER two slowly join him

③

DIRECTOR: What happened? Weren't the missiles fired?

68/11 → ④

DOCTOR: Yes, we saw them fired ... and I'm sure they reached their target.

SARAH: (BRIGHTLY) Perhaps, in the rush, they forgot to take the pins out. Or whatever they do ...

⑤

DOCTOR: They've been neutralised in some way -

⑥

DIRECTOR: How?

⑦

DOCTOR: Professor. Any being who can exist and over thrive inside a nuclear pile is hardly likely to be deterred by a few primitive missiles.

41/...cont

SLATE NO. DESCRIPTION

TELECINE SEQUENCE + DESCRIPTION

TELECINE 4 (E) cont:

57h — (8) DIRECTOR: ^{But they're the most powerful} ~~But they're the latest -~~
✓ weapons we had

69/70

Dr →

(9) DOCTOR: ^{Chapman studies they are -} ~~To you perhaps ... I think~~
it's time we tried much older
weapons -

68/1

(10) THEY look blank
^{Like Phil!}

69/70

→

(11) DOCTOR: Speech. Diplomacy.
~~Conversation~~

67/2

(12) ^{Done} ~~max?~~

(70)

→

(13) ^{Doc} ~~conesulvi~~ (was ^{is} L)
(130) ~~one on drive~~

END TELECINE 4(E)

71/2

OWT R

Doc hi
get on

find out what he
has

ring on as it in
and Paul & ask R

SLATE NO. DESCRIPTION

TELECINE SEQUENCE + DESCRIPTION

3

TELECINE 5 (A)

- Pg. 21

DIRECTOR
OPERATOR

Li 2.45
8.15 (2581)

Tom
Roa
Cobon } 8.00/7.15

The SECURITY VEHICLE returning
with the DIRECTOR, DOCTOR and
SARAH, and TWO SECURITY GUARDS

NO MURDER

The DOCTOR gets out

Brown 7pm

AM 40

① ^{Rm} ^{stay}
DOCTOR: You wait for me here. No
point in confusing the - er - issue.

②
Shouldn't take long ... one way -
or the other ...

③ ^{Good! Let's go with}
SARAH: I'll come with you.

④ ^{Not you - Not you}
DOCTOR: No Sarah. (TO DIRECTOR)

^{You stay with Professor Watson}
Keep her with you.

The DOCTOR goes

Zoom into SARAH / DIRECTOR

⑤ SARAH: If he thinks ...

⑥ DIRECTOR: I think you should do as
he says. ^{the time}

⑦ ^{Have water! Should. any am get}
SARAH: What! Change the habit of
a lifetime. But I'm not going to

⑧ ^{Director} No!

SARAH watches - then jumps out
of the car Sarah goes through

END SA

CUT DOZ 59/1

CUT NO SARAH 59/1

43/.....cont

SLATE NO. DESCRIPTION

TELECINE SEQUENCE + DESCRIPTION

TELECINE 5 (B) - Pg. 21

EXT. TURBINE ROOM

Another LOCATION out of sight of car

69/2 - ~~TRACKING~~

Favour DOCTOR - he stops as he hears SARAH's feet running up behind him.

SARAH comes round the corner

THEY look at one another

① ~~LOBBY, I want to see you P.~~
SARAH: Who found the thing anyway?

② DOCTOR: Sarah... you are

③ ~~Ripley I'm involved!~~
SARAH: Look. I've faced nuclear annihilation, death, alienation: it could have been me not Driscoll, and besides - I'm from Earth

④ BOTH: 'I'm from Earth and you're not'.....

④ Doc That's true, re
SARAH: Exactly.

DOCTOR: Very well but -

⑤ Sarah But what?



SLATE NO. DESCRIPTION

TELECINE SEQUENCE + DESCRIPTION

TELECINE 5 (B) cont:

①

On

BOTH: Be careful.

I worry about you

~~73/3~~

②

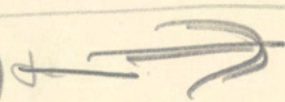
SARAH: Yes, Doctor ... but be careful

③

Bunch but be careful
Following

THEY enter Turbine Room

73/3

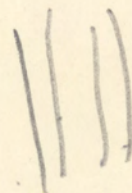


the go all L

Core Round on

Extreme Danger

END TELECINE 5



→ L12 has B- sub. pos
behind Doc's bar

→ they go into turbine room

Paul
Rover
Heber

and [the H's at only
S1 with Doc

SLATE NO. DESCRIPTION

TELECINE SEQUENCE + DESCRIPTION

dp 3

✓ TELECINE 6

- Pg. 38

Doc - hands in sky (sees one round)

H/A W/S on ELDRAD, SARAH and the
DOCTOR walking from the CAR thru' the
deserted Quarry

mus at Doc

Boyle
Lys



The DOCTOR takes out Tardis KEY

Doc
Eldrad
Lis

THEY enter the TARDIS

~~Eldrad~~

Doc in

Behind

Lis who

claps over

Lis

the Doctor, who
claps over behind
him

END TELECINE 6

11/13

8m

Do 1 above

SLATE NO.	DESCRIPTION	TELECINE SEQUENCE	+	DESCRIPTION
-----------	-------------	-------------------	---	-------------

53

✓ TELECINE 7

- Pg. 41

Ext. QUARRY. DAY

TARDIS vanishes

END TELECINE 7

10/3 TARDIS
hurl off
END

11 11

- TELECINE 8

- 45

EXT. KASTRIA

(MODEL SHOT)

✓ The TARDIS in a jagged alien
landscape obscured by the
howling dustladen wind ...

END TELECINE 8

SLATE NO.	DESCRIPTION	TELECINE SEQUENCE	+	DESCRIPTION
		<u>TELECINE 1 (a)</u>		- Pg.1
		OPENING TITLES		
		<u>END TELECINE 1</u>		

✓ TELECINE 1 (B) - Pg.54 (original)

114/1/3
② EXT. STREET. DAY.

NOTHING

LOOSE OFF

③ TARDIS materialises

✓ TELECINE 1 (C)

EXT. STREET. DAY. - Pg.54 (original)

THEIR POV on Monitor

END TELECINE 1

SLATE NO. DESCRIPTION

TELECINE SEQUENCE + DESCRIPTION

TELECINE 2

- Pg. ?

EXT. SUBURBAN STREET. DAY

114/13 (b)

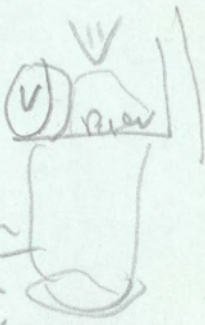
SARAH steps out of the TARDIS and
turns to look at it *on L*



LOOK OFF

115/1 ¹¹² TARDIS DEMATERIALIZES
(*chugs*)

- ① Don't in it
- ② Peak in the arm
- ③ Ma over arm
- ④ Hand out



116 R' d'ner

SARAH then glances around the
Street *on her L*

117 R' d'ner
out L

118/1

119/3 (LOOKING AROUND)

SARAH: Wait a minute. This isn't
Hill View Road! This isn't even

South Croydon. (*chugs*)

SHE looks up

You've got it wrong again!

SARAH turns to the DOG

Hey!

He got it wrong again. Taxi!!

He blew it. (Rises)

Picks up bag

END TELECINE 2

120/5

W3

119/3

121/2

RKT on
hip handle
U

*

Emergency - emergency

All personnel

proceed immediately

to your safe areas

proceed immediately

to your safe areas

This is not an

exercise

repeat

This is not an

exercise

I will repeat that

*

*

'DR. WHO' 4N
FILM UNIT- NAMES

LENNIE MAYNE

CHRISTOPHER D'OYLY-JOHN

MARION McDOUGALL

TERRY WINDERS

JOY SINCLAIR

JUDITH LANG

BARBARA LANE

MERVIN BEZAR

GAIL CLARKSON

JUDY NEAME

JANET GILPIN

CAROLINE O'NEILL

COLIN MAPSON

LME 840 P

STEVEN DRUIT

MAX SAMETT

→

WMY 540 M

LAURIE BUSH

GRAHAM BEDWELL

→

UHU 350 M

JOHN PRITCHARD

STAN SWELTMAN

→

JYH 745 K

ALAN MUHLEY

→

MLO 877 L

LX 1: DAVE GUANEY

LX 2: GEORGE BEST

LX 3: DAVE CHILLO

DAVE

CORTINA

LHU 347 P 322 P

JAMES GUEST

JAMES HUGHES

JOHN PHILIPS

Driver:

ELISABETH SLADEN

TOM BAKER

GLYN HOUSTON

REX ROBINSON

ROY BOYD

HTU
GHU 763K

28-Seater Coach

11-Seater Minibus

Kingsbury: Allegro

Landrover

Armourer

JOHN DYMOCK

MARY WESTON

OMP 657K

ROY WADSWORTH

TIM HOOPER

JOHN TELFER

BRIAN GEAR

DAVID HYDE

ROBIN HARGRAVE

MAX FAULKNER

PETER BUSH

ROBERT LEE

HUBERT TUCKER

PAUL NICHOLSON

15H JUNE (6)

Howard Wills
Bristol

(256)

Ep1 1 ✓ EXPLOSIVES MAN
2 ✓ QUARRY W'KER.
3 ✓ " "
4 ✓ " "
5 - AMBULANCE MAN
6 ✓ " "

⊗ CARL EDWARDS
1930s - 40s - 1940s

②

Colin JACKARD ✓
(02755)

BRUCE Hubble ✓

KEN TAYLOR ✓

Michael WOODWORTH ✓

⊗ ~~REI HODGKINSON~~ ✓

~~CHRISTOPHER~~
0249

SIAM JANE ✓
do Andy Crabbe y
Bristol

16 JUNE (5)

Ep3 7 ✓ GUARD: DRIVER
Ep3 8 ✓ GUARD: →

ROY WOODWORTH ✓

TIM MOOPER ✓

Ep1 9 GUARD: (with speaky)

JOHN TELFER (y) ✓

Ep1 10 GUARD: ZIGZAG

BRIAN TELFER ✓

Ep1 11 GUARD: →

DAVID HYLLE (speaky) ✓

17H JUNE (4)

Ep1 12 ✓ RAD SUIT

⊗ PETER BUSH
do Andy Crabbe y
Bristol

Ep2 13 ✓ GUARD

✓ PAUL NICHOLSON ✓
Bristol

" 14 ✓ GUARD

✓ ROBERT LEE ✓
Bristol

" 15 GUARD.

Hubert TUCKER ✓
Bristol

PROG. TITLE				DOCTOR WHO 4N				STUDIO INFORMATION				
Episode(s) / Sub. Title				THE HAND OF FEAR				Distribution		Denotes Recipient		No of Cop
Proj. No(s)				02346/2121-4		Prod. Costing Wk(s)		Thro:		Room No. and Building		
Dept.				L.E. (V) TEL. DRAMA SERIALS		Studio		3 & 8		House Manager		2
Production date(s)				15th-17th August 1976 5th-7th July; 19th-20th July		Week (s)		27 & 29		To:-		
Model dates(s)				June 21st and 22nd		Week (s)		25		Senior Fireman		1
Producer				JOHNNIE STEWART		Room No.		3051		Building		
Director				Phillip Hinchcliffe		Tel. Ext.				T.Gon		1
Designer				Lennie Mayne		File Copy				Date		
										18th June 1976		

Christine Ruscoe

ARE VISUAL EFFECTS DEPARTMENT BEING CONTACTED?
HAVE ARMOURERS BEEN CONSULTED ON b)?
This form may be used for Ealing T.F.S. Please indicate whether each item is for studio or filming purposes.

Details of:-

a) Fire Hazards (including vehicles):
Studio/Filming

None

b) Firearms and Weapons
Studio / Filming

None

c) Chemicals
Studio / Filming

Possible Visual Effects Pyrotechnics

d) Gas and Water:
Studio / Filming

None

e) Animals:
Studio / Filming

None

f) Special Equipment and Machinery for demonstration:
Studio / Filming
(if heavy or large, indicate weight and dimensions)

None

g) Audience: Category and Number:
Studio / Filming

None

h) Other information (e.g. Disabled Contributors / Dangerous Action):
Studio / Filming

None

House Managers	
Premises	Address
Tel. Centre	1273 T.C.
Lime Grove	S.G.01.SH.
T.F.S.	105 VH
Alexandra Palace	TG011AP.

Insert the relevant address in the distribution box.

DANGEROUS SUBSTANCES (e.g. Poisons, Lasers, Radio Active Materials, Germs etc.) require special permission of H.S.M. Tel. to whom the Producer or person having editorial responsibility for the programme must submit a special pro forma and receive permission before initiating any action (see Safety Regulations)

CENTRAL ELECTRICITY GENERATING BOARD
OLDBURY-ON-SEVERN NUCLEAR POWER STATION

H.P. Form 30

HEALTH PHYSICS DEPARTMENT

No. **2793**
(To be completed in
duplicate)

RADIOLOGICAL CLEARANCE CERTIFICATE

To: BBC (Dr Who Prod Unit)

This is to certify that the undermentioned item(s) have been monitored
with the results as shown:-

No.	ITEM (including serial number or distinguishing mark)	RADIATION DOSE-RATE mrem/hour		I.A.E.A. Transport Category	C.E.G.B. Contamination Classification
		Contact	1 metre		
97.	ASSORTED ITEMS, ITEMISED ON ATTACHED LIST	NIL	NIL	EXEMPT.	UNCONTROLLED

Your attention is drawn to the following:-

- Item No.(s) _____ may * contain radioactive dust/liquor/gas * which present(s) no hazard providing the item is not opened.
* delete as necessary
- Any item for despatch off-site must have this Radiological Clearance Certificate, counter-signed by an Accredited Health Physicist, attached securely to it.

Time _____ Date _____ Signature _____
of person accepting items

Time _____ Date _____ Signature _____
of Health Physics Monitor

ITEMS FOR DESPATCH OFF-SITE

Provisos attached to the issue of this Radiological Clearance Certificate:-

NONE
NO RADIOACTIVITY ON ITEMS LISTED.

Time 0835 Date 18/6/76 Signature _____
Accredited Health Physicist

PROG. TITLE				GRAPHICS / GRAPHICS CONTRACT			
"DR. WHO" 4N				Distribution Denotes Recipient			
Episode(s) / Sub. Title				To: - Room No. and Building			
THE HAND OF FEAR				Graphics Manager 202 Sc.Blk.TC.			
Proj. No(s)				Floor Manager 4023 TC.			
02346/212				Scene Master 128 Sc.Blk.TC.			
Prod. Costing Wk(s)				Channel			
BBC-1				QUOTE £			
Dept.				Date			
DRAMA (SERIALS)				ACCEPTED			
Ep. 1 + 2: 5/6. 7.76				Date			
Ep. 3 + 4: 19/20. 7.76				Date			
Production date(s)				Date			
Filming/O.B. date(s)				Date			
15th-18th June 1976				Date			
Room No.				Building			
505				Union			
412				Threshold			
309				Sc.Blk.TC			
Producer				Tel. Ext.			
PHILIP HINCHCLIFFE				File Copy			
Director				Date Sent			
LENNIE MAYNE				21st June 1976*			
Designer				Date Required			
CHRISTINE RUSCOE				Date Received			

Three copies of each set of these forms will be used as the Contract.

Please may we have the following to hang on the door-knob of a hospital bedroom: one sign to read: PATIENT NOT TO BE DISTURBED on card (check with Designer as to colouring, probably red on white background) Sign should be approx one foot long by 7 inches deep.

To be collected from Graphics on morning 5th July.

Thank you very Much,

Terry Winders

Terry Winders AFM.

FILE

Return to: 217, Scenery Block, T.C. by24.6.76... Serial No:

VISUAL EFFECTS
CONTRACT FOR SERVICE

From: Visual Effects Manager Ext: Date of issue17.6.76..

To:

Producer: Philip Hinchcliffe * Production date: 5/6.7.76 & 19/20.7.76

Director: Lennie Mayne Production week: 27 & 29

Prod. Dept: Drama Serials. Filming date(s):

Title: DR WHO N Filming week(s):

Project No: 2346/2121

* Production date as on P.B.E., i.e. for studio productions this is final recording (or live Tx.) day; for all-film programmes, dubbing date - 3 weeks unless specified otherwise on P.B.E. Please check Project No., if incorrect inform Visual Effects Office, Ext:

DESIGNER/CONTRACTOR C. Mapson.

ITEMS

Effects as per requirements.

TOTAL

Code	Code
PO8	137
HOURS	MATERIALS
1435hrs	£900.00
1435hrs	£900.00

Unless you or your Departmental Organiser contact me within four working days of the date of issue, your acceptance of this Charge is assumed and work may start.

signed -  ANNE BAUGH
(Visual Effects Organiser)

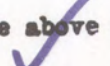
- (for Visual Effects Manager)

- Note: 1) This quote is based on Production information received to date. Any variations or additions may result in a revised quote.
- 2) This quote does not necessarily guarantee the services of the Designer named above. Visual Effects Manager reserves the right at all times to deploy staff to Productions according to prevailing circumstances.

REMARKS:

Producer/director:
(Please sign one copy)

P/2475

I accept the above quote.
signed: 

Date:22. JUN 76

Distribution

Producer (2 copies)
Organiser (1 copy)
Director - Drama (1 copy)

Requirements

From Director Lennie Mayne
Room No. 412 Thresh. Rm.

To Property Master T/C

Production Dr Who

Rating

XXXXXX

Location/Country

XXXXXX

Studio

TC 8

Copies to

Director (3)

Designer

Scene Master (4)

Scene Prop. Buyer

Scr. Asst./Property (5)

Petty Cash

Booking Clerk

Designer Est.

Film Op. Sup. Est.

Armourers

Date Due

Night Manager

(Scene Serv. Unit)

Misc./Miscellaneous

Memos to

T.O.M.

Catering

Sound Machine

B/Engineers

B/Electrics

Designer Christine Rusecoe Edn.

Setting Date

0 IN 5.7

Scene Properties Buyer Roger Williams Edn.

Studio Bch.

5, 6, 7th July

Phn. Room No.

302 N. Acton

V.T.R.

" 7.7

Order No.

H

T/C

ZERO DELIVERY/COLLECTION DATE

Date Recd.

23/6

30/6

FIRST ADDITIONAL STUDIO PROP

PAGE THREE

Director

H

28..... One specimen to produce image under electron microscope and metal tray to put it on.

Re

29..... One white/green sterilised cloth to spread over bandages, swabs etc.

H

30..... One tea-tray size hospital tray for carrying kidney dishes, swabs etc.

Re

31..... Two or three medical cards for intern to fill in details of patient on.

Buyer

32..... One spray can of pain-killing fluid.

Thank you very much, Roger.

Perry Winders AFM.

[Signature]
1/7/76

505 523
Rm 473

DO NOT TYPE BELOW THIS LINE

REHEARSAL SCHEDULE

DR WHO 4N: THE HAND OF FEAR

Producer: Philip Hinchcliffe

Director: Lennie Mayne

P.A. : Marion McDougall

AFM : Terry Winders

Ass't : Joy Sinclair

The first stage of rehearsals takes place at BBC TV Rehearsal Rooms

Victoria Rd,

N. Acton.

from 23rd June to 3rd July inclusive.

Rehearsal days and times are subject to alteration, so please check your call with the AFM each day before leaving rehearsal.

Dr Who production office:

Dr Who rehearsal room number: TBA.

PAGE TWO

WEDNESDAY 23RD JUNE

10.00 Read through of all four episodes: ALL CAST.

THE DOCTOR/SARAH/INTERN/CARTER/DIRECTOR/ASSISTANT/DRISCOLL

FEMALE ELDRAD/ELGIN/MALE ELDRAD/ROKON/DOME VOICE/ZAZZKA .

2.00 START BLOCKING Ep 1 all scenes excluding The Dome and The Tardis.

THE DOCTOR/SARAH/CARTER/ (other artistes free after read-through)

THURSDAY 24TH JUNE

10.00 START BLOCKING Ep 2 all scenes.

THE DOCTOR/SARAH/CARTER/DIRECTOR/DRISCOLL/

FRIDAY 25TH JUNE

10.00 START BLOCKING Ep 3 all scenes except Tardis and Dome

THE DOCTOR/SARAH/DIRECTOR/FEMALE ELDRAD.

MONDAY 28TH JUNE

10.00 START TO WORK EPS 1 and 2. COMPLETE CAST.

THE DOCTOR/SARAH/INTERN/CARTER/DIRECTOR/ASSISTANT/DRISCOLL

ELGIN/

FEMALE ELDRAD TO STAND BY.

TUESDAY 29TH JUNE

10.00 START TO WORK Ep 3. Ep 1 only cast to stand by, for P.M. call.

THE DOCTOR/SARAH/INTERN/CARTER/ASSISTANT/DRISCOLL/FEMALE ELDRAD/

ELGIN

WEDNESDAY 30TH JUNE

10.00 WORK THROUGH EPS 2 and 3. ALL CAST. Intern to stand by.

THURSDAY 1ST JULY

10.00 RUN THROUGH OF EPS 1,2,AND 3.

ALL CAST.

PAGE THREE

FRIDAY 2ND JULY

9.30 PLANNING MEETING

11.00 TECHNICAL RUN: ALL CAST

3.00 approx: PRODUCER'S RUN: ALL CAST.

SATURDAY 3RD JULY

10.00 RUN THROUGH ALL SCENES, ALL EPISODES TO BE RECORDED.

MONDAY, TUESDAY, WEDNESDAY: 5th, 6th, 7th July

CAMERA REHEARSE AND RECORD MAJOR PARTS OF EPS1,2, and 3. IN T.C. 8.

REHEARSAL SCHEDULE NO 2

DR WHO : THE HAND OF FEAR

Producer: Philip Hinchcliffe

Director: Lennie Mayne

P.A,. : Marion McDougall

AFM : Terry Winders

Ass't : Joy Sinclair

The second stage of rehearsals will take place at BBC TV Rehearsal Rooms
Victoria Rd,
N.Acton.

from 9th July to 17th July inclusive.

Rehearsal days and times are subject to alteration, so please check
your call with the AFM each day before leaving rehearsal.

In an emergency the AFM's home number is

Dr Who production office:

Dr Who rehearsal room number TBA.

PAGE TWO

FRIDAY 9TH JULY

10.00 Start blocking Ep 3: Tardis scenes

FEMALE ELDRAD/DR WHO/SARAH

Ep3: Dome Scene

FEMALE ELDRAD/THE DOCTOR/SARAH

2.00 Start blocking Ep 4.(without male Eldrad)

The DOCTOR/SARAH/FEMALE ELDRAD/ROKON/

SATURDAY 10TH JULY AM ONLY

10.00 Complete blocking Ep 4: Scenes17-23

THE DOCTOR/SARAH/MALE ELDRAD/ROKON

(FemaleEldrad to stand by)

MONDAY 12TH JULY

10.00 Plot Ep 1 Dome scenes:

ZAZZKA/(RADIO OP)/DOME VOICE

10.30 Start to work Ep 3 scenes: Dome & Tardis

THE DOCTOR/SARAH/FEMALE ELDRAD

Start to work Ep 4 scenes:

THE DOCTOR/SARAH/FEMALE ELDRAD/ROKON/MALE ELDRAD

TUESDAY 13TH JULY

10.00 Work all scenes in story order: all cast

THE DOCTOR/SARAH/FEMALE ELDRAD/ROKON/MALE ELDRAD

ZAZZKA/DOME VOICE

PAGE THREE

WEDNESDAY 14TH JULY

10.00 Work through all scenes : all cast.

Calls to be advised.

THURSDAY 15TH JULY

10.00 Run through all scenes in story order.

Calls to be advised.

FRIDAY 16TH JULY

10.30 TECHNICAL RUN: in recording order

ALL CAST

2.30 PRODUCER'S RUN: in story order

ALL CAST

SATURDAY 17TH JULY

10.00 Run through all scenes in story order.

All cast. Calls T.B.A.

MONDAY 19th, TUESDAY 20TH JULY

CAMERA REHEARSE AND RECORD IN TC 8.

PAGE THREE

PROG. TITLE				COSTUME AND MAKE-UP PLOT			
"DR. WHO" 4N				Distribution			Denotes Recipient <input checked="" type="checkbox"/>
Episode(s) / Sub. Title				To: -			Room No. and Building <input checked="" type="checkbox"/>
THE HAND OF FEAR				Costume Designer:			No of Cop
Proj. No(s)		Prod. Costing Wk(s)	Channel	BARBARA LANE			2
02346/2121			BBC-1	3005, TC			
Dept.		Studio	TC	Make-up Supervisor:			2
DRAMA (SERIALS)				JUDY NEAME			
Production date(s)		Week(s)		Make-up Organiser			1
Ep. 1 + 2: 5/6. 7.76		27		E.112, TC			
Ep. 3 + 4: 19/20. 7.76		29		Costume Services Mgr.			1
Filming/O.B. date(s)		Week(s)	24	Thro:- Costume Alloc. Org.			1
15th-18th June 1976				To:- Wardrobe Master/Mistress			1
				3079 T.C.			1
Producer		Room No.	Building	Tel. Ext.		File Copy	
PHILIP HINCHCLIFFE		505	Union			Date	
Director		412	Threshold			May 1976	
Designer		309	Sc. Bl., TC			*	
CHRISTINE RUSCOE							
REHEARSAL ROOM ADDRESS		REHEARSAL ROOM TEL. NO.		1ST OUTSIDE REHEARSAL		23.6.1976	
PERIOD		P.B.E. EXTERNAL COSTUME:		MAKE-UP:		Contracts Assistant	
		COST ALLOCATION: £		£		NANSI DAVIES	
PLOT FOR <u>STUDIO</u> or FILMING: IF FILMING, GIVE DATE: <u>LOCATION</u> : WEEK 24 - 15-18th June 1976							
ARTIST - Tel.No.		CHARACTER		COSTUME DETAILS		HAIR AND MAKE-UP	
TOM BAKER		Dr. Who		Usual plus duplicate		Normal	
c/o London Man-		(Film/Studio		clothes for Double		<u>N.B:</u> 'Rockfall'	
agement:		continuity)					
ELISABETH SLADEN		Sarah		Suitable		Normal	
		(Film/Studio		(?Trousers Suit)		<u>N.B:</u> 'Rockfall'	
		continuity)					
DAVID PURCELL		Abbott		Donkey jacket over		Normal	
		<u>Ep.1</u> - Film		suitable clothes			
		Only					
GLYN HOUSTON		Director		Suitable		Normal	
		(Film/Studio					
		continuity) <u>Ep.2</u> +					
		<u>Ep.3</u>					
REX ROBINSON		Dr. Carter		Suitable		Normal	
		(Film/Studio					
		continuity) <u>Ep.1</u> +					
		<u>Ep.2</u>					
ROY BOYD		Driscoll					
		(Film/Studio					
		continuity) <u>Ep.2</u>					
						2/.....Cont	

PROG. TITLE	"DR. WHO" 4N	COSTUME AND MAKE-UP PLOT (Continued)	
Episode(s) / Sub. Title	THE HAND OF FEAR	FILM PLOT (cont) PLOT for WALK-ONS + EXTRAS	Page No. 3 *
Proj. No(s)	02345/212		

ARTIST - Tel. No.	CHARACTER	COSTUME DETAILS	HAIR AND MAKE-UP
	GUARD (W/On 2) <u>Ep.1-</u> Film Only	Suitable	Normal
	GUARD (1) <u>Ep.1-</u> Film Only	do	do
	GUARD (2) <u>Ep.1-</u> Film Only	do	do ✓
	RAD-SUITED MAN (Guard) <u>Ep.1-</u> Film Only	Radiation suit, helmet etc	do
	AMBULANCE ATTENDANT (1) <u>Ep.1-</u> Film Only	Suitable	do
	AMBULANCE ATTENDANT (2) <u>Ep.1-</u> Film Only	do	do
	EXPLOSIVES MAN <u>Ep.1-</u> Film Only	Suitable	do
	WORKMAN (1) <u>Ep.1-</u> Film Only	do	do
	WORKMAN (2) <u>Ep.1-</u> Film Only	do	do
	WORKMAN (3) <u>Ep.1-</u> Film Only	do	do
	Squad of Guards(3) <u>Ep.2-</u> Film Only		
	GUARD (1)	Suitable uniform	do
	GUARD (2)	do	do
	GUARD (3)	do	do

Joy Dunlop
(for LYNNE MAYNE)

PROG. TITLE				COSTUME AND MAKE-UP PLOT			
"DR. WHO" 4N				Distribution			Denotes Recipient
Episode(s) / Sub. Title				To:-			Room No. and Building
THE HAND OF FEAR				Costume Designer:			*
Proj. No(s)				Make-up Supervisor:			*
02346/212.1				BARBARA LANE			3005, TC
Dept.				Make-up Organiser:			*
DRAMA (SERIALS)				JUDY NNAME			E.112, TC
Studio				Make-up Services Mgr.			E.119 T.C.
TC				Thro:- Costume Alloc. Org.			3015 T.C.
Production date(s)				To:- Wardrobe Master/Mistress			3011 T.C.
Ep. 1 + 2: 5/6. 7.76							3079 T.C.
Ep. 3 + 4: 19/20. 7.76							
Filming/O.B. date(s)							
15th-18th June 1976							
Room No.				Building		Tel. Ext.	
505				Union			
412				Threshold			
309				Sc. Bl., TC			
Producer				File Copy			
PHILIP HINCHCLIFFE							
Director				Date			
LENNIE MAYNE				May 1976			
Designer							
CHRISTINE RUSCOE							
REHEARSAL ROOM ADDRESS				REHEARSAL ROOM TEL. NO.		1ST OUTSIDE REHEARSAL	
						23.6.1976	
PERIOD				P.B.E. EXTERNAL		Contracts Assistant	
For Episodes 1 + 2				COSTUME:		MAKE-UP:	
				COST ALLOCATION: £		£	
						NANSI DAVIES	
PLOT FOR STUDIO or FILMING: IF FILMING, GIVE DATE: STUDIO PLOT - EPISODES 1 + 2: 5/6.7.76							
ARTIST - Tel.No.		CHARACTER		COSTUME DETAILS		HAIR AND MAKE-UP	
TOM BAKER		Dr. Who		As worn for filming		Normal	
c/o London Management:		(Film/Studio continuity)		+ "smoking" clothes		N.B: continuity from filming of "rockfall"	
				Ep.2/Sc.15			
ELISABETH SLADEN		Sarah		As worn for filming +		Normal	
		(Film/Studio continuity)		Suitable attire for		N.B: continuity from filming of "rockfall"	
				hospital Ep.1-Sc.4+6			
REX ROBINSON		Dr. Carter		as worn for filming		Normal	
		(Film/Studio continuity)		+ 69046 (on 24/6/76)			
ROY PATTISON		Zazzka		Space suit etc.		To be discussed	
(RECORDING 19.7.76)		Ep.1- Studio Only		All-over mask			
		(N.B: PROBABLY RECORDING in Ep.4 studio)		To be discussed			
RENU SETNA		Intern		Suitable		Normal	
		Ep.1 - Studio Only					
2/.....cont							

PROG. TITLE "DR. WHO" 4N		COSTUME AND MAKE-UP PLOT (Continued)	
Episode(s) / Sub. Title 'THE HAND OF FEAR'		Page No.	2 *
Proj. No(s) 02345/2121		STUDIO PLOT (Episodes 1 + 2) cont	
ARTIST — Tel. No.	CHARACTER	COSTUME DETAILS	HAIR AND MAKE-UP
GLYN HOUSTON	Director Ep.2-(Film/Studio continuity)	As worn for filming	Normal
FRANCES PIDGEON	Assistant Ep.2- Studio Only	Suitable XXXXXXXXXXXX XXXXXXXXXXXX	Normal ✓
ROY BOYD	Driscoll Ep.2-(Film/Studio continuity)	As worn for filming Radiation suit/helmet	Normal
JOHN CANNON	Elgin Ep.2- Studio Only	Radiation suit/ helmet	Normal
	Hand XXXXXXXXXXXX XXXXXXXXXXXX	To be discussed	To be discussed
<u>N.B:</u> ALL COSTUMES + MAKE-UP TO BE DISCUSSED with DIRECTOR. THANKS.			
(for Lennie Mayne)			
<u>P.S:</u> Page 3 attached - plot for Walk-Ons + Extras + <u>Hand!</u>			

PROG. TITLE				COSTUME AND MAKE-UP PLOT			
"DR. WHO" 4N				Distribution Denotes Recipient			
Episode(s) / Sub. Title				To:-		Room No. and Building	
'THE HAND OF FEAR'				Costume Designer:		* 2	
Proj. No(s)		Prod. Costing Wk(s)	Channel	Make-up Supervisor:		* 2	
02346/2123			BBC-	JUDY NEAME		E.112, TC	
Dept.		Studio	TC	Make-up Organiser		E.119 T.C.	
Production date(s)		Week(s)	27	Costume Services Mgr.		3015 T.C.	
Ep. 1 + 2: 5/ 6.7.76		29	29	Thro:- Costume Alloc. Org.		3011 T.C.	
Ep. 3 + 4: 19/20.7.76				To:- Wardrobe Master/Mistress		3079 T.C.	
Filming/O.B. date(s)		Week(s)	24				
15th-18th June 1976							
Producer		Room No.	Building	Tel. Ext.		File Copy	
PHILIP HINCHCLIFFE		505	Union			1	
Director		412	Threshold			Date	
Designer		309	Sc.B1., TC			May 1976	
CHRISTINE RUSCOE							

REHEARSAL ROOM ADDRESS	REHEARSAL ROOM TEL. NO.	1ST OUTSIDE REHEARSAL
PERIOD	P.B.E. EXTERNAL COSTUME:	Contracts Assistant
For Episodes 3 + 4	COST ALLOCATION: £	NANSI DAVIES
	MAKE-UP: £	

PLOT FOR STUDIO or FILMING: IF FILMING, GIVE DATE STUDIO PLOT - EPISODES 3 + 4: 19/20.7.76			
ARTIST - Tel.No.	CHARACTER	COSTUME DETAILS	HAIR AND MAKE-UP
TOM BAKER c/o London Man- agement:	Dr. Who (Film/Studio continuity)	As for Ep. 1+2 + Ep.3/pg.49 Goggles etc	Normal
ELISABETH SLADEN	Sarah (Film/Studio continuity)	As for Ep. 1+2 + Ep.3/pg.49 Goggles, Wooly hat etc	Normal
GLYN HOUSTON	Director Ep.3-(Film/Studio continuity)	As for Ep. 2	Normal
JUDITH PARIS	ELDRAD Female Ep.3-(Film/Studio continuity) Ep.4- Studio only	As worn for filming	As for filming
STEPHEN THORNE	ELDRAD Male Ep.4- Studio only	To be discussed	To be discussed
ROY SKELTON	KING RORON Ep.4- Studio only HAND	To be discussed As for Ep. 2 + 1	To be discussed As for Ep. 2 + 1
+ EXCERPT from EPISODE 1 to be recorded in STUDIO Ep.4:			
ROY PATTISON	ZAZZKA FROZEN OPERATOR (W/On 1)	See details in Plot for Ep.1 do Joy Sunday (for LENNIE MAYNE)	See Plot for Ep.1 do

PROG. TITLE				MEMO			
"DR. WHO" 4N				Distribution Denotes Recipient			
Episode(s) / Sub. Title				To:-		Room No. and Building	
THE HAND OF FEAR				OliveTaylor		4047, TC	
Proj. No(s)		Prod. Costing Wk(s)	Channel				
02346/212.1			BBC-1				
Dept.		Studio	TC				
DRAMA (SERIALS)			8				
Production date(s)		Week(s)					
Ep. 1 + 2: 5/6. 7.76		27					
Ep. 3 + 4: 19/20. 7.76		29					
Filming/O.B. date(s)		Week(s)					
15th-18th June 1976		24					
Producer		Room No.	Building	Tel. Ext.	File Copy		
Director					Date		
Designer					25.6.1976		
PHILIP HINCHCLIFFE		505	Union		1		
LENNIE MAYNE		412	Threshold		*		
CHRISTINE RUSCOE		309	Sc. Bl., TC		25.6.1976		

SUBJECT REQUEST FOR DRESSING-ROOMS

Confirming my telephone conversation with Angela this afternoon, may we please have dressing-rooms as follows :

MONDAY, 5th July

Mr. TOM BAKER	Star dressing-room
Miss ELISABETH SLADEN	do
Mr. REX ROBINSON	Ground floor dressing-room
Mr. RENU SETNA	do

ALSO:- DRESSING-ROOMS for

MALE EXTRAS)
FEMALE EXTRAS) names t.b.a.

TUESDAY, 6th July

Mr. TOM BAKER	Star dressing-room
Miss ELISABETH SLADEN	do
Mr. GLYN HOUSTON	do
Mr. REX ROBINSON	Ground floor dressing-room
Mr. ROY BOYD	do
Miss FRANCES PIDGEON	
Mr. JOHN CANNON	

ALSO:- DRESSING-ROOMS for

MALE EXTRAS)
FEMALE EXTRAS) names t.b.a.

WEDNESDAY, 7th July

(+) FRANCES PIDGEON

Mr. TOM BAKER	Star dressing-room
Miss ELISABETH SLADEN	do
Mr. GLYN HOUSTON	do

Miss JUDITH PARIS
ALSO:- DRESSING-ROOMS for
With many thanks.

do
MALE + FEMALE EXTRAS (names t.b.a.)

(Assistant to LENNIE MAYNE)

From: Head of Technical Operations, Television Studios

Room No. &
Building:

7063 T.C.

Tel.
Ext.:

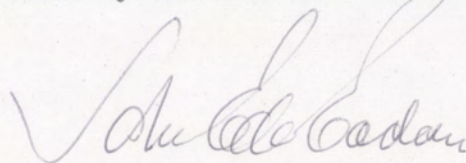
date: 25th June, 1976

Subject: SCREEN CREDITS: DR. WHO (4N)

To: Mr. P. Hinchcliffe

The above programme falls into the category which should merit an individual screen credit for Brian Hiles.

This credit should be placed in sequence order as close to the Director's credit as you think is justified by the creative contribution made by sound.



(J.D. Eden-Eadon)
for H.T.O.Tel.S.

From: Head of Engineering, Television Studios

Room No. &

Building: 7024 T.C.

Tel.

Ext.:

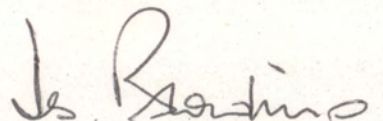
date: 25th June, 1976

Subject: RADIO TIMES CREDITS: DR. WHO (4N) (first or last)

To: Mr. P. Hinchcliffe

The above programme falls into a category which should merit a "Radio Times" sound credit for Brian Hiles.

I should be grateful if you will make the necessary arrangements.



(D.S. Browning)
for H.E.Tel.S.

PROG. TITLE "DR. WHO" 4N				STUDIO INFORMATION				
Episode(s) / Sub. Title 'THE HAND OF FEAR'				Distribution Thro:		Denotes Recipient Room No. and Building		No of Cop
Proj. No(s) 02346/212.1		Prod. Costing Wk(s)	Channel BBC-1	House Manager		TV Centre		2
Dept. DRAMA (SERIALS)		Studio TC	Week(s)	To: Senior Fireman		Tel. Centre OR Lime Grove OR T.F.S.		1
Production date(s) Ep. 1 + 2: 5/6. 7.76		Week(s) 27	27	Fire Pvntn. Officer		114 Bentinck House		1
Ep. 3 + 4: 19/20. 7.76		Week(s) 29	29	Asst. (Co-Ord) S.M. Tel.		4044 T.C.		1
Filming/O.B. date(s) 15th-18th June 1976		Week(s) 24	24	Floor Manager		4023 T.C.		1
Producer PHILIP HINCHCLIFFE		Room No. 505	Building Union	Tel. Ext.		File Copy		1
Director LENNIE MAYNE		412	Threshold			Date		*
Designer CHRISTINE RUSCOE		309	Sc. Bl., TC			28.6.1976		

ARE VISUAL EFFECTS DEPARTMENT BEING CONTACTED? HAVE ARMOURERS BEEN CONSULTED ON b)? YES/NO YES/NO

This form may be used for Ealing T.F.S. Please indicate whether each item is for studio or filming purposes.

Details of:-

a) Fire Hazards (including vehicles): Studio/Filming FOR 5th, 6th + 7th JULY

Smoking (artists in action)

b) Firearms and Weapons TUESDAY + WEDNESDAY Studio / Filming 6th + 7th F/P 1 Revolver (to fire blanks) F/P 2 Rifles (not to fire)

c) Chemicals (VISUAL EFFECTS) Studio / Filming Studio Flashes Black Powder + Studio smoke Quick Match + Ignitor Cord

d) Gas and Water: Studio / Filming

e) Animals: Studio / Filming

f) Special Equipment and Machinery for demonstration: Studio / Filming (if heavy or large, indicate weight and dimensions)

g) Audience: Category and Number: Studio / Filming

h) Other information (e.g. Disabled Contributors / Dangerous Action): (CHEMICALS) Studio / Filming Inhibisol in Spray Can Dry Ice

(Assistant to Lennie Mayne)

Insert the relevant address in the distribution box.

Premises	Address
Tel. Centre	1273 T.C.
Lime Grove	S.G.01.SH.
T.F.S.	105 VH
Alexandra Palace	TG011AP.

From: Assistant to Lennie Mayne

Room No. &
Building: 412 Threshold House

Tel.
Ext.:

date: 29.6.76

Subject: 'DR. WHO' 4N - 02346/2121-: "THE HAND OF FEAR"
LIST OF WALK-ONS and EXTRAS

To: Barbara Lane 2717

Copy to: Judy Neame

I can now let you have names and phone numbers of Walk-Ons and Extras who will be appearing in above programme next week :

MONDAY, 5.7.76

Hospital Nurse	LIBBY RITCHIE
Path Lab Technician	DEREK SOUTHERN
Path Lab Technician	JOHN DELEIU

TUESDAY, 6.7.76

Security Guards	BARRY SUMMERFORD MICHAEL DEWILD
-----------------	------------------------------------

Rad-suited Men	DAVID CLEEVE KEITH SIMMONS
----------------	-------------------------------

Control Room Techs (5)	KENNETH THOMAS BRUCE GUEST MARK HOLMES JULIA BURNETT ROSEMARY JOLLISSE
---------------------------	--

Complex Personnel (5)	SONIA STRATTON MARGARET PILLEAU ROGER SALTER DOUGLAS AUCHTERLONIE LIONEL SANSKY
--------------------------	---

All the above through IVOR KIMMEL Phone :

This completes the list for the first three studio days on above programme.

Joy Sinclair
(Assistant to Lennie Mayne)

js

P.S: BARBARA and JUDY

The following artists have now been confirmed :

GLYN HOUSTON (Director)

DAVID PURCELL (Abbott- F/Only)

ELDRAD (male) STEPHEN THORNE

Therefore, two left to cast:

ELDRAD (female) + DRISCOLL - both wanted on filming.
Names to follow as soon as possible

Ext. 4111/7766

30th June 1976

Dear

Just to confirm our conversation of yesterday, I should like to book the Tudor Garden Room on the 15th July for about two hours from 5.45 pm for a small party. We agreed the cost per head would be £2.75 to cover sparkling wine and cold canapes, and unless I advise you to the contrary in good time, the number of guests will be fifty.

Thank you for your co-operation and I look forward to meeting you again on the 15th.

Yours sincerely,

.....
Philip Hinchcliffe
Producer, Doctor Who

Food & Beverage Manager,
Kensington Hilton,
Holland Park Avenue,
London, W.11.

WALK-ONS + EXTRAS

ROBIN HARMAVE
PART (TH 12(A))

✓ GUARD (W/On 2) ✓

FROZEN OPERATOR
(w/On 1)

NURSE (w/On 1)

HOSP' TECHNCS (2)
(w/On 1)X AMB' ATTDTS (2)
(w/On 1)X EXPLOSIVES MAN
(w/On 1)X WORKMEN (3)
(w/On 1)

* GUARD (W/On 1)

✓ GUARDS (w/On 1)

X RAD-STD MAN (W/On 1)

MICHAEL WOODSWORTH
CARL EDWARDS
~~ROBIN HARMAVE~~MAX
CLONNOR

COLIN JAGGARD

SIMON JONES
BRUCE HUGBLE
HEN TAYLOR~~PETER BUSH~~

with Aduary (TH 8)

JOHN TELFER

BRIAN GEAR

DAVID HYDE

PETER BUSH

(TH 12(A))

TECHNICIANS
Extras (6)PERSONNEL
Extras (?) (6)GUARD (W/On 1)
(83)

* GUARD (w/On 1)

X GUARDS (Squad)
(w/On 1)

(4)

PAUL HICKOLSON
ROBERT LEE
HUBERT THUR

HAND (W/On 1)

GUARDS (2)
1x W/On 1
1x Dues (w/On 1)

TH 2, 3 + 5

TIM HUGGER

ROY WOODSWORTH

F

1

F

2

F

3

F

4

S

✓

19/7/20
S/4

✓

✓

✓

15/6

✓

15/6

✓

15/6

✓

14/6

✓

14/6

✓

14/6

✓

T/R

✓

✓

✓

✓

17/6

✓

✓

From: Assistant to Lennie Mayne, Room 412, Threshold House
EXT.

Subject: 'DR. WHO' 4N - "THE HAND OF FEAR": 02346/2121-4

To: ~~Name to be advised by 19th July~~
BARBARA LANE + JUDY NEAME

Copies to: Costume/Make-Up
P.U.M. Office

Our programme of four episodes will now be recorded in the following pattern :

(N.B: THREE ARTISTS HAVE NOT YET BEEN CONFIRMED - they are:

GLYN HOUSTON (Director)
DAVID PURCELL (Abbott)
STEPHEN THORNE (male Eldrad)

WHEN THEY ARE, I WILL RING THROUGH and PROVIDE TELEPHONE NUMBERS,
THERE STILL REMAINS FEMALE ELDRAD + DRISCOLL to be cast, + EXTRAS.

Artists	5th July: 6th July: 7th July:			19th July: 20th July
	EP.1	EP.2	EP.3	EP.3/4 EP.4
DOCTOR	X	X	X	X 3/4 X
SARAH	X	X	X	X 3/4 X
CARTER	X	X		
INTERN	X			
DIRECTOR		X	X	
ASSISTANT + DRISCOLL		X		
ELGIN		X		
ELDRAD (Female)			X	X 3/4 X
ELDRAD (Male)				X
ROKON (+ V/O for Ep.1)				X
ZAZZKA				X (1)
1st TANNOY V/O	X			
2nd TANNOY V/O		X		
DOME VOICE				X (1)

N.B: Extras booked as per episodes but FROZEN OPERATOR (Ep.1) like ZAZZKA, to be recorded on 19th July.

Artists/Extras filming - exact dates to be advised.

ASSISTANT + DRISCOLL become one person.

Joy Sinclair

TECHNICAL REQUIREMENTS
ALL 3 DAYS:

CSO 3 Days
INLAY 2 Days (5/6)
VIGNETTE FRAME
F.A.P.
A.I.D.A.
C.H.A.R.
A.N.C.A.
2 VIDICONS
1 x 23" B/W MONITOR
4 x 14" B/W MONITORS
1 x COLOUR MONITOR
1 x FISHEYE LENS

G.A.Z.E.

* * * * *

Dr. WHO

ORIGINALLY (4N) 6 EPS =

$$\begin{array}{r} £485 \times 6 \\ 6 \end{array}$$

$$\underline{£2910} = \text{TOTAL}$$

FOR ORIGINAL 6 EPS.

4 EPS @ £485

$$\begin{array}{r} £485 \times 4 \\ 4 \end{array}$$

$$\underline{£1940} + ? \text{ ONCE + FOR ALL Fee } £970$$

970

$$\underline{£2910}$$

TOTAL FOR (4 EPS)

W. I. P.

0950

—

£1940

0951

970

0952

727. 50

0953

727. 50

0954

727. 50

0955

727. 50

? * £5820.00

* Double the ORIGINAL Fee

Ep 1

FISH EYE (2.2.2021)

(NE)

Alw Reli Sunday

Brude Cms

Philip

Teng

9/7/76 → Mike Chris let

Teng Phil built

(SOS)

4 cards
1 in back

bp 2

(Crown for fulling shot)
Yellow CSO

GLOW F1+ (Crown Barry)
BLUE (colour)

? Time

Old Overlay

Arch - crown for colour
on 1 side
setting up on hole
hole

2122 Up come down

2nd 1,
9" blue

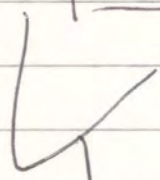
cut (5" rise)

Day 1

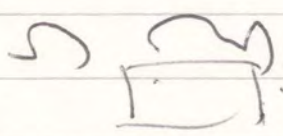
cut to 2nd
crown gets FX
Chimney,

2nd

Cong



1st



2nd run

run

2nd

run on set

run

1st run set
mixed

12

Cray

Monitor

Set

Crow's Salt blue color

22

Put Cray on top
again

From the

Prose of the Eye

4/4/5 } 5 PDS (2 Victims (1+2/
Note +))
look off)

3 Days CDO ✓

2 Day Inlay ✓
11+7

(Swimming F/A
(pre record for Day 3))

V/Vette
? 4 Highalk Frames
Inlay/overlay

1 Day
11

Front Back (FAP)
Projection

? X Rotating Lens

1 ~~AIDA~~ AIDA
Keep

2 CTA 2 E
200mg in 11mg

For In Control Room 2 CHAR (1 char)
For Exclusion

Set by TM2 (PSS) ^{AWCA} Anchor
(7 yds)

1 in set
2 ft

2 V I D I C O N
(to take carbon cuts)

That's all for anchors

From Eye Lens

Carbon Thread

4 x 14"

3 snakes can
eat can 4

Mini engine

T3 21.25 oh

ow p lens

- Can use then write
dbl up -

① Telejector. slide
white computer-type
lettering on black background.
- CRITICAL.

② Telejector. slide.
white computer-type lettering
on black background.
: SHUT DOWN PROCEEDING.

③. One clear gel size ^{cinemoid}
T.B.A. to be fixed in front
of small monitor. ^{Greatly} Magnified
image of crystalline lattice.
colour + exact composition
T.B.A.

TERRY: GRAPHICS MEMO

2457

① - SLIDE
COLOUR
+ DESCRIPTION
p28.

②

legible.
CRITICAL : in computer - COLOUR?
type-face.

③

SHUT-DOWN PROCEEDING - COLOUR.

ON T. J. S.

PROG. TITLE	DR WHO		GRAPHICS / GRAPHICS CONTRACT cont.	
Episode(s) / Sub. Title	The Hand Of Fear		Page No.	1 *
Proj. No(s)	02346/2121	(TC8)	STUDIO: 5th, 6th + 7th July 1976	



Three copies of each set of these forms will be used as the Contract.

Date Required 5th July

Date Received

May we please have the following for above programme :

- 1) Telejector slide : White computer-type lettering on Black background

CRITICAL

- 2) Telejector slide : White computer-type lettering on Black background

SHUTDOWN PROCEEDING

- 3) One clear gel / cinemoid size t.b.a. to be fixed on front of small monitor

Greatly-magnified image of crystalline lattice - colour and exact composition t.b.a.

With thanks.

(TERRY WINDERS: A.P.M.)

2346/2121

Lennie Mayne

TCB

DR WHO 4N "HAND OF FEAR"

Christine Ruscoe 2415

Roger Williams

5, 6, 7 July 1976

July 2nd

ALL SETS ONCE ONLY

DESIGNERS DRESSING PROPS.

HOSPITAL - ONCE ONLY

SARAH'S ROOM

501	Bed
502	Bedside cupboard
503	wardrobe
504	armchair
505	table
506	desk chair
507	screen
508	over table for bed
509	temperature chart
510	radio set
511	water jug
512	glass
513	clothes hangers
514	2 sheets
515	4 pillows
516	4 pillow cases
517	blanket

DR. WHO 4N "HAND OF FEAR"

5, 6, 7 July 1976

HOSPITALSARAH'S ROOM cont..

518 bed cover
 519 wall lamp
 520 fruit bowl
 521 door clip "Keep Quiet" notice

CORRIDOR

522 4 stacking chairs
 523 Pathology sign
 524 door furniture
 525 light switches

PATHOLOGY LABORATORY

526 desk
 527 table
 528 bench
 529 2 chairs
 530 stool
 531 trolley
 532 electron microscope (photo reference)
 533 microscope with screen
 534 wire trays
 535 folders
 536 papers
 537 ~~medical~~ polythene bags
 538 medical cabinets
 539 filing drawers
 540 desk lamps
 541 glass bottles
 542 specimen bottles
 543 F/P electric power points
 544 wall charts
 545 wooden board
 546 pathologists instruments
 547 rubber gloves
 548 rubber aprons

DR. WHO ~~ON~~ "HAND OF FEAR"

5, 6, 7 July 1976

CORRIDOR TO PATH. LAB.

549	small table
550	2 chairs
551	3 screens
552	papers
553	files
554	medical bowls
555	packets of syringes
556	cotton wool
557	medical instruments

FISSION ROOM

558	3 mattresses
559	control panel - switch panel
560	door furniture
561	bolts
562	coloured card
563	black drapes
564	oil

FISSION CORRIDOR

565	door handle
-----	-------------

CONTROL ROOM

566	computer cabinets
567	P.V.C. panels for cabinets
568	3 control consul desks
569	1 small desk
570	1 strong box

DR. WHO 4W "HAND OF FEAR"

5, 6, 7 July 1976

CONTROL ROOM cont..

571	1 phone
572	hanging lights
573	writing pads
574	filing cabinets
575	files
576	computer print outs and paper
577	fire extinguishers
578	4 desk chairs
579	3 plan boards

REACTOR CORRIDORS

580	signs
581	fire notices
582	fire hose reels
583	door furniture

DECONTAMINATION ROOM

584	movable wardrobe rail
585	coat hooks
586	waste bins
587	3 wash basins
588	geiger counters
589	communications panel
590	2 wall phones
591	black felt
592	door furniture
593	safe door handle
594	letters for notices

5.
DR. WHO 4M "HAND OF FEAR"

5, 6, 7 July 1976

DECONTAMINATION ROOM cont..

595 wall speaker
596 irradiated coves

BORROWED FROM BRISTOL

597 4 'Radiation' notices
598 6 'Contamination' notices
599 2 'Controlled area' notices
600 10 Miscellaneous number taken by Designer
601 4 Earplug notices

DUTY SHEET

-8-

WEEK NO: 27

T.C. 8

DAILY

MONDAY, 5th JULY 1976

PRODUCER: Philip Hinchcliffe
 DIRECTOR: Lennie Hayne
 DESIGNER: Christine Ruscoe
 PA/r: Marion McDougall
 VISION MIXER: Nick Lake
 AFM: Terri Winders
 FLOOR ASST: Philip Livingstone
 COSTUME: Barbara Lane
 MAKEUP: Judy Neame

CREW: 8
 T.M: Derek Slee
 T.M: Fred Wright
 SOUND SUP: Ray Angel
 STUDIO ENG: Ralph Morton
 SHOW WORKING SUP: Johnny Norris
 LIGHTING C/HAND: Dennis Johnston
 STUDIO SUP: - -
 PROP. BUYER: Roger Williams

0900/1130	Set and Light: Dr. Who	
1130/1300	Technical Rigging and Lighting	
1300/1400	LUNCH WILL BE TAKEN DURING THIS PERIOD	
1400/1830	Camera Rehearsal With TK 41 (and TK 43 until 1500).	2346/2121/2
(1830/1930)	Camera Line-up)	
1830/1930	DINNER WILL BE TAKEN DURING THIS PERIOD	
1930/2000	Sound and Vision Line-up	
<u>TELERECORD</u>	<u>VTC/6HT/B</u> 11703 on VT25 and VT26 and Shib	
<u>2000/2200</u>	<u>Dr. Who</u>	

30 Mins Camera Clearance and Property Movement

Page 1 8.01.30 app

CLOCK

OPENING TITLES

CLOSING TITLES n/g

TAKE 2

CLOSING TITLES

STOP

Page 22 8.05.23 app

Shot 1 to 5

PAUSE - fluff

TAKE 2

Shot 1

ng

TAKE 3

Shot 1 - 10

BREAK

Page 24 8.10.53

Shot 11 to 17

STOP - fluff

TAKE 2

Shot 11 to 18

BREAK

N.B: EDIT OUT NURSE

from as RENU opens door

Page 27

8.15.08

Shot 19

PAUSE - ng

TAKE 2

Shot 19

ng

TAKE 3

Shot 19

ng

TAKE 4 8.17.05

Shot 19 to 31

BREAK

Page 30 8.21.56

Shot 32 to 35

BREAK
didn't like (?)

TAKE 2 8.23.30

Shot 32 to 34/5

BREAK

Page 10 8.25.20

TK SEQUENCE 2 (4'55" app long)

PAUSE /or STOP

Page 31 8.30.45

Shot 36 to 39

PAUSE - fluff

TAKE 2

Shot 36

shadow

TAKE 3 8.32.06

Shot 36 to 42

BREAK

Page 32A 8.34.13

Shot 44 to 47

PAUSE - can better

TAKE 2 8.20.30

(2/.....Take 3)

ng- Shot off

Shot 44-47

TAKE 3 8.38.00 app
Shot 44 to 47

BREAK

Page 34 8.40.27
Shot 48

PAUSE - ng

TAKE 2 (followed on)
Shot 48 to 53

BREAK

Page 35 8:44.15
Shots 53A/B

ng

TAKE 2 8.44.51
Shots 53A/B

ng

TAKE 3 8.45.58
Shots 53A/B

ng

TAKE 4 8.46.28
PALST START

8.46.46

Shots 53A/B

BREAK

Page 35A 8.49.05
Shot 54/A

ng

TAKE 2 8.49.25
Shot 54/A

ng

TAKE 3 8.50.27
Shot 54/A

ALTERNATIVE to TAKE 3: 8.50.53
TAKE 4 of Shot 54/A

Page 35A 8.53.45
Shot 55

ng GOOD

SOUND ONLY: 8.54.25
Of Shot 55 above (Carter's 'scream')

PAUSE

Page 36
TK SEQUENCE 3 (1'07")

PAUSE

Page 39 8.56.25
Shot 57

PAUSE - fluff

TAKE 2 8.57.10 app
Shot 57

BREAK

Page 40 8.59.40
Shot 58

Pause - fluff

TAKE 2
Shot 58 to 60

BREAK

Page 41/42 9.02.17
Shot 61 to 72

STOP- fluff

TAKE 2 9.05.55
Shot 61 to 79

PAUSE (?)

Page 46
TK SEQUENCE 4 (TOTAL app. 1'40")
N.B: RERAN at end for zizzing fx

PAUSE

Page 48
Shot 83

9.11.02

n/g

TAKE 2
Shot 83

N.B: TAKE 3 at end

PAUSE (or STOP)

Page 49

TK SEQUENCE 4 (app. 0'41")

PAUSE

Page 50
Shot 84

PAUSE

Page 51/52

TK SEQUENCE 6 (use 1'20" app)
N.B: RERAN at end for zizzing fx

PAUSE (or STOP)

Page 55/56 9.15.31 app
Shot 86 to 89

STOP (89 ng)

TAKE 2 9.17.50
Shot 86 to 89

PAUSE (89 ng)

Page 57 9.19.10 app
TAKE 2 of SHOT 89 (app. 13")

Page 48 9.20.50
TAKE 3 of SHOT 83 (app. 10")

RERUN of TK 4 SEQUENCE (9.24.20 app)

1st RERUN 2 zizzes
2nd RERUN 2nd zizz GOOD (9.27.25)
3rd RERUN 1st zizz GOOD (9.30.50)

ng

RERUN of TK 6 SEQUENCE (9.34.05)

1st RERUN
2nd RERUN GOOD (9.36.16)

ROLL BACK + MIX SHOT
APP. 9.54.10 = HAND MIX to HAND MOVING

END of RECORDING : 10.00 pm

Punchlife Restaurant. 2nd fl.
Drama Series
Hind.

Card
Cols.

Department Wama Semel

Nature of Function 1, Find.

Date & Time 5/7/76 Number Attending 10

Programme Title

Financial Allocation/Project Number

02344/2/2/

A

Service Received

Please see Note 1 below.

Nature of Charge	Amount	
	£	p.
Food	8	67
Wines and Spirits	4	20
Tobacco, etc.		
Sundries		
	12	87

B

Notes:

1. When you have signed for the service and all appropriate details at the top of this form have been inserted, please forward this Charge Note to your A.O. or Pers. O. immediately for retention.
2. The Catering Manager should see that all appropriate details at the top of this form have been inserted. Then please forward the WHITE copy to C.D.A. and retain the green copy.

137278

C

Page 1 7.28.50
CLOCK

OPENING TITLES

CLOSING TITLES

Page 2 7.34.26

Shot 1 - 2 BREAK

Page 3 7.36.00

Shot 3 PAUSE

Page 4

Shot 4 STOP ng

TAKE 2 7.38.33

Shot 4 BREAK

Page 4A 7.40.55

Shot 5 - 7 BREAK

TAKE 2 of SHOT 5 at 7.43.03 : EDIT IN BREAK

Page 5 7.44.35

Shot 8 - 15 PAUSE fluff

Page 6 7.46.58

TAKE 2

Shot 15 - 19 STOP fluff

Page 5 7.51.00
TK SEQUENCE 2 (app. 15")

Page 6 7.52.08 ?

TAKE 3

Shot 15 - 19 PAUSE

Page 7 7.53.50?

TAKE 2

Shot 19 - 21 PAUSE

N.B: EDIT IN on pg.7 SHOT 18A at end of above sequence STOP

ON to PAGE 10 7.56.10

Shot 23 - 39 BREAK

BACK to PAGE 9 7.59.16

Shot 22

ON to PAGE 18 8.00.32

TK SEQUENCE 3 (app. 10")

BACK to PAGE 17 - 8.01.15

Shot 40 to 44 BREAK

2/...Shot 45 next

<u>Page 19</u>	8.03.20	
Shot 45		PAUSE ng
<u>TAKE 2</u>	8.04.02	
Shot 45 - 46		PAUSE ng
<u>TAKE 3</u>	8.04.55	
Shot 45 - 46		BREAK
<u>ON to PAGE 21</u>	8.07.10	
TK SEQUENCE 4 (app. 22")		
KEPT RUNNING		
Pg.24/TK SEQUENCE 5 (app. 37")		STOP
<u>Page 57</u>	8.11.35	
TK SEQUENCE 6 - WITHOUT ZIZZLING		
KEPT RUNNING		
<u>PAGE 61</u>		
TK SEQUENCE 7 (11" app)		STOP
<u>BACK to PAGE 20</u> -	8.16.35	
Shot 47		PAUSE ng
<u>TAKE 2</u>	8.17.25	
Shot 47 - 48		BREAK
<u>Page 20</u>	8.19.10	
Shot 49		PAUSE
<u>TAKE 2</u>		
Shot 49		BREAK
{ <u>ON to PAGE 22</u> 8.21.37		
{ Shot 50 to 57 : HOLD SHOT 57 for EDIT PURPOSE		BREAK
{ N.B: MAYBE DO SHOT 50-57 again on Wed. 7.7.76(?)		
<u>Page 26</u>	8.25.30	
Shot 58 to 59B		BREAK
<u>Page 27</u>	8;27.42	
Shot 61		STOP: no smoke
<u>TAKE 2</u>	8.29.40	
Shot 61 to 65		STOP: no smoke
<u>TAKE 3</u>	8.33.03	
Shot 61 - 65		BREAK
N.B: TAKE 3 - USE SOUND of start of Take 1		
<u>Page 27A</u>	8.38.20	
Shot 66 + 67		STOP
Shot 68	8x	ng
<u>TAKE 2</u>		
Shot 68		ng
<u>TAKE 3</u>	8.41.40	
Shot 68		STOP

Page 28 8.44.41
Shot 69 to 73

BREAK
(too soft lines?)

TAKE 2 8.47.20
Shot 69 to 73

Page 30 8.49.56
Shot 74 to 94

BREAK
can do better

TAKE 2 8.53.35
Shot 74 to 94
(10" shorter 2nd take)

BREAK

(Page 36 9.00.01
Shot 95/96 CSO
N.B: LEAVE for WEDNESDAY

ng

Page 37 9.06.35
Shot 97 to 114

PAUSE

N.B: HELD for a DROP-IN SHOT 103 (for pg.38)

?BREAK

Page 40 9.10.23
Shot 115

PAUSE - ng

TAKE 2 9.11.17
Shot 115 - 121

BREAK

N.B: INLAY SHOTS 113/114 + 115A LEAVE for WEDNESDAY

Page 41 9.14.15
Shot 123 - 125

STOP ng /noise

TAKE 2 9.16.04
Shot 123 to 132

PAUSE ng

TAKE 3 9.17.35
Shot 123 - 137

PAUSE ng

Page 43
TAKE 2 9.19.40
Shot 133 - 137

BREAK

ON to PAGE 46 9.21.47
Shot 140 - 142

BREAK

BACK to PAGE 45 9.23.44
Shot 138

n/g

TAKE 2 9.24.23
Shot 138

ng

TAKE 3 9.24.55
Shot 138 - 139

PAUSE

Page 47 9.26.30
Shot 143 - 144

PAUSE: glow ng

TAKE 2 9.27.56 (NO IDENT)
Shot 144

ng

TAKE 3 9.28.15
Shot 144

PAUSE

Page 48 9.29.10 (false start before ident)
Shot 145

BREAK

4/...Shot 146 next

Page 49 9.31.17
Shot 146 - 161

STOP ng

Page 51 9.34.55
TAKE 2

Shot 158 to 162

BREAK

Page 55 9.37.15
Shot 163 - 167

STOP
nobody holding door

TAKE 2 9.38.34
Shot 163 - 168

STOP

Page 56 9.40.24
TAKE 2

Shot 165 (for sheet off) - 168

STOP

Page 60 9.43.00
Shot 171

PAUSE

Page 61A 9.43.33
Shot 173

STOP

Page 62 9.45.17
Shot 174

Page 63 9.49.26
Shot 174A - 176

PAUSE- Driscoll
too soon

REDID
SHOT 176 (Take 2)

STOP - again
Driscoll too soon

Page 63 9.51.57
TAKE 2

Shot 174A - 176

DRISCOLL too soon

Page 64
TAKE 3 of SHOT 176

STOP

Page 65 9.54.50
Shot 178

STOP

Page 65 9.56.45
Shot 179

PAUSE/STOP?

Page 65 9.58.03
Shot 180

STOP

2nd TIME 9.58.50 app
Shot 180

STOP

END of TODAY'S RECORDING (10 pm)

DUTY SHEET

WEEK NO: 27

T.C. 8

DAILY

WEDNESDAY, 7th JULY 1976

PRODUCER: Philip Hinchcliffe
DIRECTOR: Lennie Mayne
DESIGNER: Christine Ruscoe
PA: Marion McDougall
VISION MIXER: Nick Lake
AFM: Terri Winders
FLOOR ASST: Philip Livingstone
COSTUME: Barbara Lane
MAKEUP: Judy Neame

CREW: 8
T.M: Derek Slee
T.M: Fred Wright
SOUND SUP: Ray Angel
STUDIO ENG: Ralph Morton
SHOW WORKING SUP: Johnny Norris
LIGHTING C/HAND: Dennis Johnston
STUDIO SUP: - -
PROP. BUYER: Bob Williams

0900/1030 Set and Light: Dr. Who
1030/1300 Camera Rehearsal 2346/2121/2
1300/1400 LUNCH WILL BE TAKEN DURING THIS PERIOD
1400/1800 Camera Rehearsal
With TK-26
(1800/1900 Camera Line-up)
1800/1900 DINNER WILL BE TAKEN DURING THIS PERIOD
1900/1930 Sound and Vision Line-up
TELERECD VTC/6HT/B11705 on VT-37, VT-38 and Shib
1930/2200 Dr. Who

30 Mins Camera Clearance, Technical de-rig and Property Movement

Strike Lighting Practicals and Studio Lighting

OVERNIGHT FLOOR WASH/WHOLE STUDIO/FIRELANES/PRODUCTION MANAGEMENT ROOM
NIGHT STRIKE

'DR. WHO' 4N: "THE HAND OF FEAR"
EPISODE THREE

SPOOL Nos. 99339 (Main) (VT 38)
912092 (VT 15)

N.B: FAULT on VT Machine
2'30" app delay

spare: 911511 (VT 37)

Page 2

CLOCK- identification only: 7.33.15

Page 2

7.33.35

Shot A

(app. 05")

STOP

Shot B

7.36.05

(app. 05")

STOP

Shot C

7.40.15

(app. 16")

STOP

Page 3

7.43.15 app

Shot D

(15")

STOP

Page 4

7.49.30

Shot 1 - 26

STOP - too slow

TAKE 2

Shot 4 - 17

STOP - fluff

Page 6

TAKE 2- Shot 17 -

TAKE 3

7.55.37

Shot 17 - 26

PAUSE

N.B: CUT-INS to above sequence

Shot 16 (Pg.6)

7.59.05

CU DIRECTOR (also during shot 17)

Page 5. Sh.7

7.59.50

CU GUAGE

N.B: Use TAKE 1 for Shots 9 + 10

Page 8

8.01.40

Shot 27 - 28

STOP

Page 10

8.03.07

Shot 29 - 37

pause

N.B: EDIT IN SHOT 138 (app. 9.56.10)
into shot 29

+ Start of Shot 38 (37A) (ap. 815.45)

TELECINE SEQUENCES 2 = 18"

Pg.13

Pg.15 3 = 40"

Pg.17 4 = 1'35"

Pg.21 5 = 1'35"

+ 6 = 18"

7 = 27"

+ PLANE SHOTS = 4'20" app.

Pages 14 + 16 (Sc. 6 + 7) 8.15.45

Shot 38 (37A)

(app. 1'20 + 50")

FILM SEQUENCE 8.20.05
For EPISODE 2

TK Sequence 6 for 1st + 2nd zizzes
3rd zizz
4th + 5th ng

TAKE 2/ TK Seq.6

4th zizz
5th zizz

PAUSE/or Stop

Page 20 8.26.13
Shot 39

ng- see her

TAKE 2 8.27.00 app
Shot 39 - 41

PAUSE- fluff

TAKE 2 8.29.25
Shot 41

BREAK

Page 23 8.32.45
Shot 42 - 53

STOP
pos'n wrong

TAKE 2 8.36.35
SHOT 42- 71

PAUSE- fluff

TAKE 2 8.40.35
Shot 71 - 87

PAUSE

Page 31 8.44.15
TAKE 2

Shot 83 - 99

BREAK

Page 36 8.52.10
Shot 100

STOP - off centre

TAKE 2 8.59.00
Shot 100

STOP

Page 37 9.00.04
Shots 101/102

PAUSE (? Stop)

Shot 103 9.05.22 (then 9.05.45)

STOP

Page 38 9.08.10
Shot 104

STOP

TAKE 2 9.12.04
Shot 104

STOP

Page 39 9.13.42
Shot 106

STOP

TAKE 2 9.15.30
Shot 106

PAUSE /?stop

Page 40 9.19.40
Shot 108

PAUSE/Break?

Shot 109 9.20.20

PAUSE

TAKE 2 of Shot 109 (NOT idented)

STOP

N.B: REDID 108/109 at 9.42.10 + ~~9.42.25~~ 3/...Shot 110 next
9.42.25

Page 41 9.24.38
Shot 110 - 118

PAUSE
more voice

TAKE 2 9.26.30
Shot 114 - 133

BREAK

Page 46 9.37.25
Shot 134

ng

TAKE 2 9.38.55
Shot 134

Shot 134 (falst start) 9.39.20)

STOP

BACK to PAGE 40 9.41.50

TAKE 2 of Shot 108

9.42.25
TAKE 3 of Shot 109

STOP

N.B: BACKGROUND MATERIAL for CSO HAND for EPISODE 2
App. 2' of deer

{ Page 47 9.48.55
Shot 135

STOP eyes ng

{ TAKE 2 9.51.43
Shot 135

STOP eyes ng

N.B: REDO next time

Page 48 9.54.05
Shot ~~137~~ 136

PAUSE

Shot 138 9.56.10
EDIT in Pg. 10

PAUSE

Shot 137 9.57.15

STOP

Pg. 47
Shot 135

ng - NEXT TIME

END of RECORDING

From: Assistant (I) to Head of Studio Management, Television.

Room No. &
Building:

4036 TC

Tel.
Ext.:

date: 8th June 1976

Subject: USE OF GLASS IN SCENERY: "DR. WHO" 4N, 5/6/7th JULY 1976.

To: Judith Lang (Designer)

c.c.: Manager (Scenic Operations)
Scene Master
Construction Organiser
Snr. Estimator
Workshop Manager
P.A., Marion McDougall
Asst(Co-Ord)S.M.Tel.

Permission is given for your use of Georgian wired safety glass in doors of the sets of "Dr. Who" on July 5/6/7th 1976. Two panes to be about 300 mm square and six panes to be about 1500 mm x 150 mm. Noted that no substitute will satisfy the requirement and that these panes do not occur in sets which are retained for further episodes.

The glass must be treated in accordance with the Standing Instruction, namely that it must travel separately to the studio properly and safely crated. The glass is to be fitted to the scenery by the standby carpenter who must remove and recreate it after the recording before any of the scenery containing it is moved.



(Eddie Marsden)

BBC tv DRAMA EARLY WARNING SYNOPSIS *

BBC 1

BBC2

DEPT. DRAMA SERIALS	From PHILIP HINCHCLIFFE	
PRODUCER OF DOCTOR WHO 4N		
Script Editor ROBERT HOLMES	Project No. 02346/2121-4	Duration 25'
Title of Play, Series episode or Serial THE HAND OF FEAR		
Author (and Translator) BOB BAKER & DAVE MARTIN	Dramatised/ Adapted by	
Director (if known) LENNIE MAYNE	Rec. Wk. & Day (if known) Wks. 27 & 29	TX Week & Day (if known) Wks. 40-43
Studio	Cast * Large (20 plus) / Medium / Small (6 minus)	
Approx. No. & Type of Sets	Possible Film Req.	

TYPE OF DRAMA Modern or Period (give date)

Comedy, Drama, Suspense, Thriller, etc.

Science fiction adventure

BRIEF OUTLINE OF PLOT (Information in brackets NOT FOR PUBLICATION)

The Doctor and his companion, Sarah Jane Smith, find a 150,000,000-year-old hand at the opening of this new adventure. The hand, although semi-fossilised, soon manifests strange powers.

Enslaving Sarah, the hand takes over a nuclear power station and utilises atomic power to reconstitute itself in the form of Eldrad, a Kastrian renegade.

The Doctor returns Eldrad to Kastria and on this barren, lifeless planet survives many perils before escaping to Earth with Sarah.

At the end of this adventure Sarah Jane Smith leaves the series.

ANY OTHER POINTS (e.g. names of leading artists if known)

PRODUCER'S SIGNATURE:

Philip Hinchcliffe

Date: 9th July 1976

PROG. TITLE				PROGRAMME AS COMPLETED				No of Cop
'DR. WHO' 4N				Distribution Denotes Recipient				✓
				To:- Room No. and Building				
Episode(s) / Sub. Title				H. Acct. Services Tel.				1
THE HAND OF FEAR : EPISODE ONE				Prog. Acct. Daily Pas B.'s				1
Proj. No(s)				Television Costing				1
02346/2121				Film & VT Library				1
Prod. Costing Wk(s)				Duty Office				1
Channel				Enterprises				3
BBC-1				Purchase Programmes				1
Dept.				Copyright				1
DRAMA (SERIALS)				Copyright Book Illustrations				1
Studio				Copyright Music				1
TC8				Central Stills Library				1
Production Date(s)				Room No.				1
Ep. 1 : 5.7.1976				Building				1
Week(s)				Tel. Ext.				1
27				Organiser				1
Week(s)				File Copy				1
24				* 9th July 1976				1
Filming/O.B. Date(s)				15th - 18th June 1976				1
Room No.				Building				1
505				Union				1
412				Threshold				1
309				Sc.Bl., TC				1
Producer				TX date & time (if known)				1
PHILIP HINCHCLIFFE				tba				1
Director				+CAROL ATTERBURY				1
LENNIE MAYNE				BRIAN WEST, 250 West/Av				1
Designer				CHRISTINE RUSCOE				1

Duration: 24' 50"

Recording No: VTC/6HT/B 11703

TX date & time (if known)

tba

+CAROL ATTERBURY
BRIAN WEST, 250 West/Av

PLEASE SEE PRODUCTION COSTING GUIDE FOR FULL INSTRUCTIONS.

Please give details under the following headings:

- Contributors and Content, showing separately full details of inserts (or extracts).
- Copyright, including book illustrations and stills.
- Film/Videotape
- Music details should be shown on the Music Content sheet.

A. CONTRIBUTORS AND CONTENT

1. Content

The Tardis lands in a quarry but a cliffside is detonated by workmen and Sarah gets jammed in a crevice. She is rescued by Abbott and the Doctor, who find she is clinging to a fossil-like hand which has a finger missing.

The Doctor becomes interested in the hand and shows it to Dr. Carter, at the hospital where Sarah has been taken: he then returns to the quarry to make further investigations.

In the meantime, Sarah regains consciousness and 'zizzing' Carter, she steals the hand and makes a getaway. When the Doctor gets back, Carter tells him what has happened - light dawns and the Doctor urgently asks where the nearest nuclear reactor is. He and Carter drive off hurriedly but Sarah has already made her way, past the guards, into the building: she opens the box she has been carrying to reveal the hand - it has grown the missing finger and moves

2. Contributors

In Studio:

TOM BAKER
ELISABETH SLADEN
REX ROBINSON
RENU SETNA

Doctor Who
Sarah Jane Smith
Dr. Carter
Intern

LIBBY RITCHIE
DEREK SOUTHERN
JOHN DELEIU

W/On (1) thru' IVOR KIMMEL
do
do

2/.....continued

PROGRAMME AS COMPLETED (cont)

2. Contributors (cont) :

On Film :

TOM BAKER	Doctor Who	
ELISABETH SLADEN	Sarah Jane Smith	
DAVID PURCELL	Abbott	(Film Only)
REX ROBINSON	Dr. Carter	
ROBIN HARGRAVE	Guard (speaking)	
MICHAEL WADSWORTH	W/On (1)	
CARL EDWARDS	do	
COLIN JAGGARD	do	
JOHN TELFER	do	
BRIAN GEAR	do	
DAVID HYDE	do	
BOB PETERS	do	
ALAN EVANS	do	
SIMON JONES	do	thru' Dorothy Crabbe Agency
BRUCE HUBBLE	do	
KEN TAYLOR	do	
PETER BUSH	do	

A Sequence from Episode 1 will be post-recorded with Ep.4 on 20.7.76
Artists involved will be : " Ep.3 on 19.7.76

ROY SKELTON	King Rokon	- record 20.7.76
ROY PATTISON	Zazzka	- record 19.7.76

The following Walk-Ons thru' IVOR KIMMEL booked on Project 02346/2121
but recorded on Episode 2 - see P as C for Episode 2:

BARRY SUMMERFORD : MICHAEL DEWILD : DAVID CLEEVE : KEITH SIMMONS :
KENNETH THOMAS : BRUCE GUEST : MARK HOLMES : JULIA BURNETT :
ROSEMARY JOLLISSE : SONIA STRATTON : MARGARET PILEAU : ROGER SALTER :
DOUGLAS AUCHTERLONIE : LIONEL SANDY

B. COPYRIGHT

Author : BOB BAKER* and DAVE MARTIN

Duration of Script : 25' 00"

C. FILM/VIDEOTAPE

35mm Sound	(Opening Titles)	47 ft
	(Closing Titles)	82 ft

Specially Shot Film

16mm Sound	369 ft
------------	--------

Hired Film (shot of Ambulance driving along) :	3 ft
thru' WORLD BACKGROUNDS	

PROG. TITLE				PROGRAMME AS COMPLETED				No of Cop
Distribution				Denotes Recipient				✓
To:-				Room No. and Building				
'DR. WHO' 4N				H. Acct. Services Tel.				1
THE HAND OF FEAR : EPISODE TWO				Prog. Acct. Daily Pas B.'s				1
02346/2122				Television Costing				1
Channel BBC-1				Film & VT Library				1
Studio TC 8				Duty Office				1
Ep. 2 : 6.7.1976				Enterprises				3
Week(s) 27				Purchase Programmes				1
Week(s) 24				Copyright				1
15th - 18th June 1976				Copyright Book Illustrations				1
Room No. 505				Copyright Music				1
Building Union				Central Stills Library				1
Director LENNIE MAYNE				Tel. Ext.				1
Designer CHRISTINE RUSCOE				Organiser				1
				File Copy				1
				* 9th July 1976				
				send if relevant				

Duration: 24' 50"

Recording No: VTC/6HT/B 11704

TX date & time
(if known)

tba + CAROL ATTERBURY
BRIAN WEST, 250 West Ave

PLEASE SEE PRODUCTION COSTING GUIDE FOR FULL INSTRUCTIONS.

Please give details under the following headings:

- A. Contributors and Content, showing separately full details of inserts (or extracts).
- B. Copyright, including book illustrations and stills.
- C. Film/Videotape
- D. Music details should be shown on the Music Content sheet.

A. CONTRIBUTORS AND CONTENT

1. Content

Sarah in the Fission Room of the Nuclear Power Station is listening to instructions from the hand, which manifests strange powers.

The Doctor and Dr. Carter reach the Control Room where the Director, with his Assistant, is sending out emergency warnings. Doctor goes to rescue Sarah, followed by Dr. Carter who is now also affected by the hand: on their way up, he tries to kill the Doctor but falls off the high gantry and is himself killed. Doctor careers on and snatches Sarah out.

The hand remains in the Fission Room and the Director tells Driscoll to put it in a shielded container. Driscoll, in a radiation suit, enters, lifts the hand with tongs but the ring falls off: it has a strange affect on him: he keeps it but takes hand to the decontamination room.

He then returns to collect the hand and rushes into the Fission Room with it where he starts walking into glowing cauldron of pile.

The Director, horrified, watches as the Control Room panels start to blow up ...

2/.....continued

2. Contributors

In Studio:

TOM BAKER
ELISABETH SLADEN
GLYN HOUSTON
REX ROBINSON
ROY BOYD
FRANCES PIDGEON
JOHN CANNON

Doctor Who
Sarah Jane Smith
Professor Watson
Dr. Carter
Driscoll
Miss Jackson
Elgin

BARRY SUMMERFORD
MICHAEL DEWILD
DAVID CLEEVE
KEITH SIMMONS
KENNETH THOMAS
BRUCE GUEST
MARK HOLMES
JULIA BURNETT
ROSEMARY JOLLISSE
SONIA STRATTON
MARGARET PILLEAU
ROGER SALTER
DOUGLAS AUCHTERLONIE
LIONEL SANSKY

W/On (1) thru' IVOR KIMMEL: Proj.No. 02346/2121
do
do
do
do
do
do
do
do
do
do
do
do
do
do

On Film:

TOM BAKER
ELISABETH SLADEN
GLYN HOUSTON
REX ROBINSON
ROY BOYD
MAX FAULKNER
ROBERT TUCKER
ROBERT LEE
PAUL NICHOLSON

Doctor Who
Sarah Jane Smith
Director
Dr. Carter
Driscoll
Stuntman (F/Only)
W/On (1)
do
do

B. COPYRIGHT

Author :
Duration of Script :

BOB BAKER and DAVE MARTIN
25' 00"

C. FILM/VIDEOTAPE

35mm Sound

(Opening Titles) 47 ft
(Closing Titles) 82 ft

Specially Shot Film

16mm Sound

102 ft

PROJ. NO:		D. MUSIC CONTENT	PROGRAMME AS COMPLETED		
music code	TITLE Composer = Publisher = Arranger Record Label = Prefix = Suffix		L.P./E.P. TITLE Side / Band Performer		Duration mins secs
S	Ron Grainer and the BBC Radiophonic Workshop		Opening Titles		0 30
			Closing Titles		0 52
	Incidental music details to follow (Composer DUDLEY SIMPSON)				
			Joy Sinden (for LENNIE MAYNE) 9.7.1976		

PROG. TITLE				PROGRAMME AS COMPLETED				No of Cop
Distribution				Denotes Recipient				
To:-				Room No. and Building				
Episode(s) / Sub. Title				H. Acct. Services Tel.				1
THE HAND OF FEAR : EPISODE FOUR				623, 33 Cav. Sq.				1
Proj. No(s)				Prog. Acct. Daily Pas B.'s				1
02346/2124				B.104 Sulgrave Ho.				1
Prod. Costing Wk(s)				Television Costing				1
Channel				Film & VT Library				1
BBC-1				S.134 Windmill Rd.				1
Dept.				Duty Office				1
DRAMA (SERIALS)				4096 T.C.				1
Studio				Enterprises				3
TC8				411 Villiers Ho.*				1
Production date(s)				Purchase Programmes				1
Ep. 4: 20.7.1976				309 Union Ho.*				1
Week(s)				Copyright				1
29				326, 16 Langham St.				1
Week(s)				Copyright Book Illustrations				1
24				326, 16 Langham St.*				1
Filming/O.B. date(s)				Copyright Music				1
15th to 18th June 1976				323, 16 Langham St.*				1
Room No.				Central Stills Library				1
505				4231 T.C.*				1
Building				Union				1
412				Threshold				1
309				Sc.Bl., TC				1
Tel. Ext.				Organiser				1
Producer				File Copy				1
Director				21.7.76				1
Designer				* send if relevant				1
CHRISTINE RUSCOE								1

Duration: 24' 50"

Recording No: VTC/6HT/B11691

TX date & time tba
(if known)

PLEASE SEE PRODUCTION COSTING GUIDE FOR FULL INSTRUCTIONS.
Please give details under the following headings:

- Contributors and Content, showing separately full details of inserts (or extracts).
- Copyright, including book illustrations and stills.
- Film/Videotape
- Music details should be shown on the Music Content sheet.

CAROL ATTERBURY
Script Lib., 107, 250 Wes/Ave
Producer's Office

A. CONTRIBUTORS AND CONTENT

1. Content

The Doctor and Sarah, with the injured Eldrad, are in Kastria and descend by lift to the city. Eldrad tells them to help her to the regenerator chamber where she can again become 'whole' but as they make their perilous way there, Sarah feels they are being watched.

Eventually they reach the regenerator chamber where they place Eldrad on a slab - the top suddenly descends, seemingly crushing Eldrad - but a different Eldrad is regenerated in his true form.

A screen lights up and King Rokon appears - Eldrad rushes out to have an audience with him in his 'inner chamber' - to discover that Rokon no longer exists and that Kastria, is indeed, a dead planet. Eldrad then plans to return to Earth but the Doctor, tricking him, with Sarah makes his escape in the Tardis.

On their way back to Earth, the Doctor receives a call from Gallifrey - and has to leave Sarah on Earth before returning to Gallifrey - alone.

2. Contributors

In Studio:

TOM BAKER
ELISABETH SLADEN
JUDITH PARIS
STEPHEN THORNE
ROY SKELTON

Doctor Who
Sarah Jane Smith
Eldrad
Kastrian Eldrad
King Rokon

2. Contributors (cont)

On Film

ELISABETH SLADEN

Sarah Jane Smith

FRANCES PIDGEON (Dog Handler)

Dog

B. COPYRIGHT

Author :

BOB BAKER and DAVE MARTIN

Duration of Script :

25' 00"

C. FILM/VIDEOTAPE

35mm Sound

(Opening Titles)

47 ft

(Closing Titles)

82 ft

Specially Shot Film

16mm Sound

59 ft.

16mm Silent (model)

(app. 40" : E)

25 ft

PROJ. NO:

02346/2124

D. MUSIC CONTENT : PROGRAMME AS COMPLETED

music code	TITLE Composer = Publisher = Arranger Record Label = Prefix = Suffix	L.P./E.P. TITLE Side / Band Performer	Duration	
			mins	secs
S	<u>Ron Grainer</u> and the BBC Radiophonic Workshop Incidental music details to follow (Composer DUDLEY SIMPSON)	Opening Titles	0	30
		Closing Titles	0	52
		<i>Joy Simpson</i> (for LENNIE MAYNE) 9.7.1976		

From: Assistant to LENNIE MAYNE

Room No. &

Building: 412, Threshold

date: 9th July 1976

Subject: 'DR. WHO' 4N: 02346/2121

To: Carol Atterbury

Copies to: Barbara Lane (Costume)
Judy Neame (Make-Up)

This confirms my telephone request today. Could you please book for 19th July;

PETER ROY as a 'FROZEN OPERATOR' Walk-On (1)

thru' Ivor Kimmel Agency.

This is to go under Project No. 02346/2121 - but will be recorded on
MONDAY, 19th July.

Many thanks.

Jy Sinden
(Assistant to Lennie Mayne)

P.S: We have a 14.00 start in the studio ;

PROG. TITLE				MEMO			
DR. WHO 4N				Distribution			
Episode(s) / Sub. Title				To:-		Denotes Recipient	
THE HAND OF FEAR: Eps. 3 + 4				Room No. and Building		<input checked="" type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5 <input type="checkbox"/> 6 <input type="checkbox"/> 7 <input type="checkbox"/> 8 <input type="checkbox"/> 9 <input type="checkbox"/> 10 <input type="checkbox"/> 11 <input type="checkbox"/> 12 <input type="checkbox"/> 13 <input type="checkbox"/> 14 <input type="checkbox"/> 15 <input type="checkbox"/> 16 <input type="checkbox"/> 17 <input type="checkbox"/> 18 <input type="checkbox"/> 19 <input type="checkbox"/> 20 <input type="checkbox"/> 21 <input type="checkbox"/> 22 <input type="checkbox"/> 23 <input type="checkbox"/> 24 <input type="checkbox"/> 25 <input type="checkbox"/> 26 <input type="checkbox"/> 27 <input type="checkbox"/> 28 <input type="checkbox"/> 29 <input type="checkbox"/> 30 <input type="checkbox"/> 31 <input type="checkbox"/> 32 <input type="checkbox"/> 33 <input type="checkbox"/> 34 <input type="checkbox"/> 35 <input type="checkbox"/> 36 <input type="checkbox"/> 37 <input type="checkbox"/> 38 <input type="checkbox"/> 39 <input type="checkbox"/> 40 <input type="checkbox"/> 41 <input type="checkbox"/> 42 <input type="checkbox"/> 43 <input type="checkbox"/> 44 <input type="checkbox"/> 45 <input type="checkbox"/> 46 <input type="checkbox"/> 47 <input type="checkbox"/> 48 <input type="checkbox"/> 49 <input type="checkbox"/> 50 <input type="checkbox"/> 51 <input type="checkbox"/> 52 <input type="checkbox"/> 53 <input type="checkbox"/> 54 <input type="checkbox"/> 55 <input type="checkbox"/> 56 <input type="checkbox"/> 57 <input type="checkbox"/> 58 <input type="checkbox"/> 59 <input type="checkbox"/> 60 <input type="checkbox"/> 61 <input type="checkbox"/> 62 <input type="checkbox"/> 63 <input type="checkbox"/> 64 <input type="checkbox"/> 65 <input type="checkbox"/> 66 <input type="checkbox"/> 67 <input type="checkbox"/> 68 <input type="checkbox"/> 69 <input type="checkbox"/> 70 <input type="checkbox"/> 71 <input type="checkbox"/> 72 <input type="checkbox"/> 73 <input type="checkbox"/> 74 <input type="checkbox"/> 75 <input type="checkbox"/> 76 <input type="checkbox"/> 77 <input type="checkbox"/> 78 <input type="checkbox"/> 79 <input type="checkbox"/> 80 <input type="checkbox"/> 81 <input type="checkbox"/> 82 <input type="checkbox"/> 83 <input type="checkbox"/> 84 <input type="checkbox"/> 85 <input type="checkbox"/> 86 <input type="checkbox"/> 87 <input type="checkbox"/> 88 <input type="checkbox"/> 89 <input type="checkbox"/> 90 <input type="checkbox"/> 91 <input type="checkbox"/> 92 <input type="checkbox"/> 93 <input type="checkbox"/> 94 <input type="checkbox"/> 95 <input type="checkbox"/> 96 <input type="checkbox"/> 97 <input type="checkbox"/> 98 <input type="checkbox"/> 99 <input type="checkbox"/> 100	
Proj. No(s)		Prod. Costing Wk(s)	Channel	Graphics Manager		202 Sc.Bl., TC	
02346/2123			BBC1	Simon McCombie		302 Sc.Bl., TC	
Dept.		Studio	TC8				
Production date(s)		Week(s)	29				
19th + 20th July 1976							
Filming/O.B. date(s)		Week(s)	24				
15th - 18th June							
Producer		Room No.	Building	Tel. Ext.		File Copy	
PHILIP HINCHCLIFFE		505	Union			Date	
Director		412	Threshold			9.7.76	
Designer		309	Sc.Bl., TC				
CHRISTINE RUSCOE							

SUBJECT

I confirm that we would like the following additional slide :

✓ Miss Jackson
FRANCES PIDGEON

Plus - Graphics Contract dated 3rd June 1976 refers :

5) PART THREE -

6) PART FOUR ✓

24) Eldrad
JUDITH PARIS

25) Kastrian Eldrad
STEPHEN THORNE

26) King Rokon
ROY SKELTON

Plus - subsequent Graphics Contract dated 23rd June :

a) Lighting
DEREK SLEE

Sound
BRIAN HILES

b) Costume Designer.
BARBARA LANE

Make-up Artist
JUDY NEAME

c) Visual Effects Designer
COLIN MAPSON

Special Sound
DICK MILLS

Please ensure that they will be ready for collection on the morning of MONDAY, 19th July.

Many thanks.

Joy Sinclair
(Assistant to Lennie Mayne)

'DR. WHO' 4N

"THE HAND OF FEAR"

02346/2123

DRAMA (SERIALS)

Ep.3 + 4: 19/20.7.76

29

15th-18th June 1976

24

(PW)

4631

2431/2432

PHILIP HINCHCLIFFE

505

Union

LENNIE MAYNE

412

Threshold

CHRISTINE RUSCOE

309

Sc.B1., TC

13.7.76

CLOSING SLIDES - 'DR. WHO' 4N

As spoken on the phone this afternoon, may we please have copies of the following slides already issued for above programme, as per our Graphics Contract form dated 3rd June 1976 :

- | | |
|---|---|
| 8) Title Sequence
by BERNARD LODGE
Production Unit Manager
CHRISTOPHER D'OYLY-JOHN
Production Assistant
MARION McDOUGALL | 9) Lighting
DEREK SLEE
Sound
BRIAN HILES
Special Sound
DICK MILLS |
| 10) Film Cameraman
MAX SAMETT
Film Recordist
GRAHAM BEDWELL
Film Editor
CHRISTOPHER ROWLANDS | 11) Costume Designer
BARBARA LANE
Make-Up Artist
JUDY NEAME
Visual Effects Designer
COLIN MAPSON |
| 12) Script Editor
ROBERT HOLMES | 13) Designer
CHRISTINE RUSCOE |
| 14) Producer
PHILIP HINCHCLIFFE | 15) Directed by
LENNIE MAYNE
(BBC 1976 etc) |

May we also have a new slide (two copies please) to read:

Incidental Music
by DUDLEY SIMPSON

EXT
Title Music
by RON GRAINER AND THE
BBC RADIOPHONIC WORKSHOP

(usual lay-out as before)

68/61

Joy Soudair

(Assistant to Lennie Mayne)

P.S. Thanks for phoning about the others, my memo of 9.7.76 refers

PROG. TITLE				STUDIO INFORMATION			
"DR. WHO" 4N				Distribution Denotes Recipient			
Episode(s) / Sub. Title				Thro:		Room No. and Building	
THE HAND OF FEAR				House Manager		TV Centre	
Proj. No(s)		Prod. Costing Wk(s)	Channel	To:-		Tel. Centre OR Lime Grove OR T.F.S.	
02346/2123			BBC-1	Senior Fireman			
Dept.		Studio	TC	Fire Pvntr. Officer		114 Bentinck House	
Production date(s)		Week(s)	27	Asst.(Co-Ord) S.M.Tel.		4044 T.C.	
Ep. 1 + 2: 5/6. 7.76			29	Floor Manager		4023 T.C.	
Ep. 3 + 4: 19/20. 7.76							
Filming/O.B. date(s)		Week(s)	24				
15th-18th June 1976							
Producer		Room No.	Building	Tel. Ext.		File Copy	
Director		505	Union			1	
Designer		412	Threshold			Date	
CHRISTINE RUSCOE		309	Sc. Bl., TC			13.7.76	

ARE VISUAL EFFECTS DEPARTMENT BEING CONTACTED?
 HAVE ARMOURERS BEEN CONSULTED ON b)?
 This form may be used for Ealing T.F.S. Please indicate whether each item is for studio or filming purposes.

Details of:-

- a) Fire Hazards (including vehicles):
 Studio / Filming

Smoking (artists in action)

- b) Firearms and Weapons
 Studio / Filming

- c) Chemicals
 Studio / Filming (VISUAL EFFECTS)

Studio Flashes

Black Powder

Quick Match

- d) Gas and Water:
 Studio / Filming

Studio smoke

Ignitor Cord

Inhibisol in Spray Can

Dry Ice

- e) Animals:
 Studio / Filming

- f) Special Equipment and Machinery for demonstration:
 Studio / Filming
 (if heavy or large, indicate weight and dimensions)

- g) Audience: Category and Number:
 Studio / Filming

- h) Other information (e.g. Disabled Contributors / Dangerous Action):
 Studio / Filming

(Assistant to Lennie Mayne)

DANGEROUS SUBSTANCES (e.g. Poisons, Lasers, Radio Active Materials, Germs etc.) require special permission of H.S.M. Tel. to whom the Producer or person having editorial responsibility for the programme must submit a special pro forma and receive permission before initiating any action (see Safety Regulations)

PROG. TITLE 'DR. WHO' 4N				MEMO			
Episode(s) / Sub. Title THE HAND OF FEAR				Distribution To:-		Denotes Recipient Room No. and Building	
Proj. No(s) 02346/2123				Olive Taylor		4047, TC	
Prod. Costing Wk(s)				Channel 1		No of Cop 1	
Dept. DRAMA (SERIALS)				Studio T08			
Production date(s) Ep. 3 + 4: 19/20.7.76				Week(s) 29			
Filming/O.B. date(s) 15th - 18th June '76				Week(s) 24			
Producer PHILIP HINCHCLIFFE				Room No. 505		Building Union	
Director LENNIE MAYNE				412		Threshold	
Designer CHRISTINE RUSCOE				309		Sc.B1., TC	
				Tel Ext.		File Copy 1	
						Date 13.7.76	

SUBJECT REQUEST FOR DRESSING-ROOMS

May we please have dressing-rooms as follows :

MONDAY, 19th July

Mr. TOM BAKER	Star dressing-room
Miss ELISABETH SLADEN	do
Miss JUDITH PARIS	do
Mr. ROY PATTISON	G/R
Mr. ROY SKELTON	do

Extras:

Mr. PETER ROY

TUESDAY, 20th July

Mr. TOM BAKER	Star dressing-room
Miss ELISABETH SLADEN	do
Miss JUDITH PARIS	do
Mr. STEPHEN THORNE	do (if possible)
Mr. ROY SKELTON	G/R

Extras:

None

With many thanks.

(Assistant to LENNIE MAYNE)

THE BRITISH BROADCASTING CORPORATION, BROADCASTING HOUSE, LONDON W1A 1AA

Service BBC-1 Date of issue 14.7.75

729 BT

Author if different from Payee Bob Baker & Dave Martin

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PAYMENTS

Payee Number	25-31

Payee Name	32-61
	<u>Miss Pamela Gillis</u>

Address

Cd.Cd.	Sc.	Not Used
1-2	3	62-63
P6		69-80

Copy to: Philip Hinchcliffe
C.A.GEN.D.G.TEL.
O.SERIALS.D.TEL.

Project No.	Nom. A/C	Fee	Date of broadcast	Name of Programme, Title of Work and Author
4-12	13-15	16-24	64-68	non-punch
023452062 023452063 023452064 023452065 023452066	107			DOCTOR WHO : THE HAND OF FEAR 6 x 24-minute tv scripts full fee for episode 2 (to cover both interests) 1st $\frac{1}{2}$ fee for episode 3 (to cover both interests) 1st $\frac{1}{2}$ fee for episode 4 (to cover both interests) 1st $\frac{1}{2}$ fee for episode 5 (to cover both interests) 1st $\frac{1}{2}$ fee for episode 6 (to cover both interests)

Authorisation.....

DUTY SHEET

DAILY

WEEK NO: 29

T.C.8.

Monday 19th July 1976

PRODUCER: Philip Hinchcliffe
DIRECTOR: Lennie Mayne
DESIGNER: Christine Ruscoe
PA/T: Marion McDougall
VISION MIXER: Nick Lake
AFM: Terri Winders
FLOOR ASST: Philip Livingstone
COSTUME: Barbara Lane
MAKEUP: Judy Neame

CREW: 8

T.M: Derek Slee
T.M: Fred Wright
SOUND SUP: Brian Hiles
STUDIO ENG: Ralph Morton
SHOW WORKING SUP: Johnny Norris
LIGHTING C/HAND: Dennis Johnston
STUDIO SUP: - -
PROP. BUYER: Roger Williams

0900/1130 Set and Light: Dr. Who

1130/1300 Technical Rigging and Lighting

1300/1400 LUNCH WILL BE TAKEN DURING THIS PERIOD

1400/1800 Camera Rehearsal 2346/2123/4
with TK-34 (and TK-43 and VT-37 until 1500)
(1800/1900 Camera Line-up)

1800/1900 DINNER WILL BE TAKEN DURING THIS PERIOD

1900/1930 Sound and Vision Line-up
with TK-43

TELERECORD VTC/6HT/Bll690 on VT-37 VT-38 and Phillips
(To inc: Tape from VT-35)

1930/2200 Dr Who

30 Mins Camera Clearance and Property Movement
Strike Lighting Practicals and Studio Lighting
PART NIGHT STRIKE

SPOOL 99998 (MAIN)
SPOOL 911999 (Backing Copy) with SHOT 120 at End

CLOCK : 7.30 pm

Pg. 1 OPENING TITLES
2 CLOSING TITLES (app.7.30.50) STOP
7.34.00 app
3 CLOSING TITLES for EPISODE ONE STOP

Pg.17 7.36.15
Shot 1 PAUSE
ng

TAKE 2 7.37.12
Shot 1 to 12B PAUSE

TAKE 2 7.41.52
Shot 8 to 12B PAUSE

TAKE 2 7.43.55
Pg.9: Shot 12A to 12B STOP

EPISODE TWO (BLUE PAGES)

Pg.4 7.45.50 app.
Shot 1A STOP

7.47.45 app.

1A (cont) ? HAND going up hinge STOP

Pg.5/6 7.51.30 app(OR 7.52.10)

Shots 1B/1C ng

7.52.30 app.
again STOP

EPISODE THREE (YELLOW)

Pg.11 7.55.05
Shot 14 to 21 STOP

Pg.14 7.57.25
Shot 22 to 29 (with TK 1) STOP

TAKE 2 (Pg.15) 7.59.20 NO IDENT TK ran out
Shot 28 (A) to 32 STOP

(with rerun of TK 1)

TAKE 3 8.01.15 NO IDENT
Shot 28 (A) to 37 REC'BREAK

EPISODE FOUR (GREEN)

Pg.17 8.05.05
Shot 38 to 39 STOP
ng

TAKE 2 8.08.07
Shot 38 to 39 STOP

Pg.18 8.09.50
Shot 40 to 52 STOP (didn't like)
TAKE 2/pg.20 8.16.00 (desk wrong)
Shot 48 to 61 PAUSE

EPISODE FOUR (cont)

-2-

MONDAY, 19.7.76

TAKE 2/Pg. 22 8.19.16
Shot 62 to 68

PAUSE:
lights ng

Pg. 22A 8.21.12
Shot 68(1/2) CU SARAH = 22"

STOP

TAKE 3/Pg. 22 8.24.20
Shot 62 to 68 (before Sarah: "Travel broadens the mind")

STOP

AT 8.26.20 RAN TELECINE SEQUENCES :

TK 2 Dome lights out
TK 3 Explosion
TK 4 Montage of Time
Stars, then Smoke

N.B: 0'35" in app. flash of light for montage?
STOP/PAUSE?

Pg. 22A 8.29.13
Shot 68A CU DOCTOR = 20"

PAUSE/Stop?

AT 8.30.20 RAN TELECINE SEQUENCES :

TK 5 Tardis not in (for 35")
then
Tardis in at app. 0'38" } for mixes

TK 6 EPISODE FOUR rockfall

TK 7 Dog watching Tardis (clip first 10" app)

TK 8 Sarah out of Tardis (frame freeze at app. 1'04")
STOP

EPISODE ONE (PINK)

Pg. 24 8.36.50
Shot 69 to 71

STOP
ng

TAKE 2 8.39.15
Shot 69 to 78

PAUSE

TAKE 3/Pg. 24 8.44.55
Shot 69 to (???) 78 N.B: CLIP from 72 to 73

TAKE 2/Pg. 26 8.46.00??
Shot 73 to 78

PAUSE

NO IDENT 8.48.48
Shot 80 to 82

STOP

N.B: EDIT OUT at End

EPISODE THREE (YELLOW)

Pg. 31 8.54.30
Shot 83 to 85

STOP
spoke too soon

TAKE 2/Pg. 31 8.56.30
Shot 83 to 86

STOP
fluff

TAKE 2/Pg. 32 8.59.58
Shot 85 to 94

STOP

TAKE 2/Pg. 32A 9.04.30
Shot 93 to 96

STOP

EPISODE THREE (cont)

-3-

MONDAY. 19.7.76Pg.33 9.08.10

Shot 97

STOP
(more liquid)TAKE 2 9.10.43

Shot 97

STOP

(NO IDENT)?

ng

97 9.11.58 }

STOP

Shot 97 (X) 9.15.58

Tube draining

STOP

N.B: Scream on in dubEPISODE THREE + FOURPg.33 9.19.18

Shot 98

STOP

DOC e.o.f./ng

TAKE 2 9.22.08

Shot 98

TAKE 3 9.22.57

Shot 98

Boom

TAKE 4 9.23.18

Shot 98

ng :line overlap

TAKE 5 9.23.58

Shot 98 to 106

STOP

N.B: USE TAKE 1 for SHOT 99AT 9.2.05 RAN TELECINE SEQUENCES :

TK 9

Quarry (4'55) EPISODE ONE

STOP

9.35.05

TK 10

Quarry (1'07") EPISODE ONE

STOP

EPISODE FOUR (GREEN)Pg.35 9.40.32

Shot 108

STOP

N.B: SHOT 107 - DO LATERPg.36 9.43.01

Shot 110

STOP

TAKE 2 9.46.16

Shot 110

9.47.50

Shot 111

STOP

ng

TAKE 2/pg.38 9.50.23

Shot 111 to 115

STOP

N.B: EDIT OUT EARLYEPISODE THREE (YELLOW)Pg.10 9.55.25

Shot 13

(FALSE START)

+ RPT from "What do you mean" for Doctor into shot

Shot 13 (9.57.35) from the top

ON BACKING SPOOL 911999 COPY ONLYPg.41 9.59.50

Shot 120

(2 TAKES - 2nd Take for Doctor's last amended speech)

=====

Philip Hinchcliffe, Producer, Doctor Who

505 Union

2nd August

DOCTOR WHO "THE HAND OF FEAR" OVERRUN : 20th July

H.Serials

c.c. Org.Serials
C.A.(Gen)D.G.Tel.

Unfortunately we had an overrun on the last recording day of this programme due to a number of unforeseen factors. A crucial visual effects prop, "The Hand" (in the title) was stolen from the studio on the previous recording session, and scenes that should have been recorded earlier had to be postponed until the final day. We also had to re-record some film due to an unacceptable print copy. In addition, we were forced to record in the studio some material shots vital to the story which were unsuccessful on film.

.....
Philip Hinchcliffe

Page	Scene + Characters	Time	Shots	Cameras	and	Booms
1	TELECINE (35mm) OPENING TITLES + CLOSING SLIDES					
2	2. INNER CHAMBER SHROUD KING ROKON V/O DOCTOR /Monitor: SARAH ELDRAD/		1	4A		
	SCENES 3 + 4 ALREADY RECORDED					TO BE EDITED IN
3	5. INNER CHAMBER SHROUD KING ROKON V/O MONITOR: a/b		2	4A		
4	6. CORRIDOR DOCTOR SARAH ELDRAD		3	2C, 1C, 3C		ROCKFALL
	/RECORDING BREAK/					RESET CAMERAS
4	6. CORRIDOR (cont) DOCTOR SARAH ELDRAD		4-7	1C, 3C		2 on CSO
	/RECORDING BREAK/					RESET + MOVE ARTISTS
	6. CORRIDOR (cont) DOCTOR SARAH ELDRAD		8	2C		

Page	Scene + Characters	Time	Shots	Cameras and Booms
7	<u>7.</u> INNER CHAMBER SHROUD KING ROKON V/O <u>MONITOR: a/b</u>		9	4A
<u>/RECORDING BREAK/</u>				
8	<u>8.</u> CORRIDOR SARAH DOCTOR ELDRAD		10	3C
<u>/RECORDING BREAK/</u>				
	<u>9.</u> CORRIDOR + PIT SARAH DOCTOR ELDRAD		11-15	2D, 1D, 3D + 5
<u>TELECINE EIGHT</u> Rockfall				
11	<u>9A.</u> CORRIDOR + PIT SARAH DOCTOR ELDRAD		16-19	2D, 1D, 3D + 5
12	<u>10.</u> INNER CHAMBER SHROUD KING ROKON V/O <u>MONITOR: a/b</u>		20	4A
13	<u>11.</u> CORRIDOR + PIT SARAH DOCTOR ELDRAD		21-34	2D, 1D, 3D + 5
<u>/RECORDING BREAK/</u>				
15	<u>11A.</u> REGENERATOR DOOR SARAH DOCTOR		35-37	1D, 3D

Page	Scene + Characters	Time	Shots	Cameras and Booms
16	<u>12. INNER CHAMBER</u> SHROUD KING ROKON V/O <u>MONITOR: a/b</u>		38	4A
17	<u>13. REGENERATOR DOOR</u> DOCTOR ELDRAD SARAH		39- -- <u>PAUSE</u> --	1D, 3D
18			40 -- <u>PAUSE</u> -- 41	<u>3D EXPLOSION</u>
18	<u>13A. REGENERATOR ROOM</u> DOCTOR SARAH ELDRAD		42	3D
19	<u>14. INNER CHAMBER</u> SHROUD KING ROKON V/O <u>MONITOR: a/b</u>		43 -- <u>BREAK</u> -- 44	4A 4X <u>BODY SHATTERS</u>
20	<u>15. REGENERATOR ROOM</u> DOCTOR ELDRAD SARAH KING ROKON V/O		45-46	2E, 1E, 3E
<u>/RECORDING BREAK/</u>		SET UP	:	BODY BREAKS
20	<u>15. REGENERATOR ROOM</u> (cont) A/B		47	1E + 4 on CSO
<u>/RECORDING BREAK/</u>		MAKE UP JUDITH'S COSTUME		
20	<u>15. REGENERATOR ROOM</u> (cont) A/B		48-49	2E, 1E, 3E
<u>/RECORDING BREAK/</u>				

Page	Scene + Characters	Time	Shots	Cameras and Booms
21	15. REGENERATOR CHAMBER (cont) DOCTOR ELDRAD SARAH KING ROKON V/O		50	1E + 4 on CSO
/RECORDING BREAK/				
21	15. REGENERATOR CHAMBER (cont) A/B		51-57	2E, 1E, 3E FAP
/RECORDING BREAK/				
23	16. INNER CHAMBER SHROUD KING ROKON V/O Monitor: a/b/		58	4A
RECORDING BREAK MOVE ELDRAD + SET UP REMAINS				
24	17. REGENERATOR CHAMBER SARAH DOCTOR ELDRAD (M) KING ROKON V/O		59-101	2E, 1E, 3E + 4Y on CSO ROKON
RECORDING BREAK MOVE TO INNER CHAMBER				
28A	18. INNER CHAMBER SHROUD DROP-IN SHOT RECORD BREAKING ROKON		101A	4
/RECORDING BREAK/ SET UP GLASS SHOT				
29	18. INNER CHAMBER (cont) ELDRAD (M) SARAH DOCTOR		102-104	2F, 4B, 1F, 3A
/BACKING/				
/RECORDING BREAK/ SET IN BROKEN DUMMY				
30	18. INNER CHAMBER (cont) A/B		105-108	2F, 4B, 1F, 3A
/RECORDING BREAK/ 4 to Y (CSO)				
32A	18. INNER CHAMBER (cont) A/B		109-123	2F, 4Y, 1F, 3A
/RECORDING BREAK/ RESET CAMERAS				

Page	Scene + Characters	Time	Shots	Cameras and Boms
35	<u>19. CORRIDOR</u> SARAH DOCTOR		124	2C
	<u>20. REGENERATOR ROOM</u> DOCTOR SARAH		125	3D
36	<u>21. OUTSIDE REGENERATOR ROOM</u> DOCTOR SARAH		126	1D
	<u>22. CORRIDOR</u> ELDRAD		127	2C
	<u>23. REGENERATOR ROOM</u> ELDRAD		128	3D
	<u>24. OUTSIDE REGENERATOR ROOM</u> ELDRAD		129	1D
RECORDING BREAK				
37	<u>25. CORRIDOR + PIT</u> SARAH DOCTOR ELDRAD		130-140	2D, 1D, 3D + 5
40	<u>26. INNER CHAMBER</u> ROKON V/O		141	4A
/RECORDING BREAK/ SET UP ELDRAD FALLING SHOT : DROP BLACKS				
40	<u>DROP-IN SHOT</u> ELDRAD		142	5 + 3X

Dr Who				BOOKING FOR ARMOURER			
PROG. TITLE The Hand Of Fear				Distribution			Denotes Recipient <input checked="" type="checkbox"/>
Episode(s) / Sub. Title 02346/2121				To:—			Room No. and Building <input checked="" type="checkbox"/>
Proj. No(s) Drama Serials		Prod. Costing Wk(s)	Channel TC 8	Property Organiser		271, Sc. Blk. T.C.	
Dept. 5th, 6th, 7th July		Studio 27					
Production date(s)		Week(s)					
Filming/O.B. date(s) XXXXXXXXXX		Week(s)					
Producer Philip Hinchcliffe		Room No. 505	Building Unicon	Tel. Ext. 11		File Copy	
Director Tennie Mayne		Room No. 412		Building Threshold		Date 20th July	
Designer Christine Ruscoe		Room No. 309		Building Sc Blk		* 1	

Please may we have an armourer in the studio on Thursday 7th July.
Exact time to be advised, but rehearsal starts at 10.30hrs.
He is to look after and supervise the loading and firing of
blanks from a luger-type butt-loading pistol. Precise make of
weapon to be discussed with prop buyer, Roger Williams.

Thank you very much,

Terry Winders
Terry Winders AFM.

From : Property Organiser Ext.

Date

Subject : BOOKING FOR ARMOURER

To:

Copy to Scenic Prop. Buyer

PROG. TITLE

VTR/FILM date(s)

THIS IS TO CONFIRM THAT HAS BEEN BOOKED AS ARMOURER TO SERVICE
THE ABOVEMENTIONED PRODUCTION.

(F.J. HOLLAND)

7.23.25 app.Pg. 1

OPENING TITLES /EP.4

PAUSE

CLOSING TITLES (7.24.30 app)

STOP

7.27.25 app.

CLOSING TITLES - EPISODE TWO

STOP

7.29.30

RAN CLOCK

PAUSE

Pg.2

7.30.48

Shot 1

PAUSE

Pg. 3

7.31.15

Shot 2

n/g

TAKE 2

7.31.42

Shot 2

STOP

Pg.7

7.33.43

Shot 9

PAUSE

Pg.12

7.34.55

Shot 20

PAUSE

Pg.16

7.35.25

Shot 38

didn't like

TAKE 2

7.36.43

Shot 38

n/g

TAKE 3

7.37.10

Shot 38

Pg. 19

7.37.50

Shot 43

PAUSE

Pg. 23

7.38.25

Shot 58

STOP

TAKE 2

7.40.25

Shot 58

STOP

Pg.40

7.43.00

Shot 141

TAKE 2

7.43.55

Shot 141

STOP

MONDAY'S SCRIPTEPISODE FOURPg.8/9:Sc.4

7.49.55

Shot 111 /TAKE 3 (= 0'38")

STOP

Pg.4

7.52.40

Shot 3

STOP

Pg.4 (c/f)

7.57.55

2/.....cont

<u>Pg.4</u>	7.57.55	
Shot 4 to 5		STOP
<u>Pg.5</u>	8.00.27	
Shot 6 to 7		STOP flare
<u>TAKE 2</u>	8.02.07	
Shot 7		STOP
<u>Pg.6</u>	8.06.35	
Shot 8		STOP
<u>Pg.8</u>	8.09.55	
Shot 10		STOP/lights?
<u>TAKE 2</u>	8.12.17	
Shot 10	(8.12.17)	STOP
<u>Pg.10</u>	8.16.45	
Shot 11 to 14		PAUSE
<u>Pg.11</u>	8.17.54	
Shot 15 to 19		STOP
<u>TAKE 2</u>	8.19.45	
Shot 15 to 19		PAUSE
<u>Pg.13</u>	8.20.33	
Shot 21 to 34		REC'BREAK
<u>Pg.15</u>	8.24.35	
Shot 35 to 36		PAUSE
<u>Pg.17</u>	8.25.10	
Shot 39 to 39A		PAUSE
<u>Pg.18</u>	8.26.43	
Shot 39 to 39A		
Continuation Sh.39		PAUSE
<u>Pg.18</u>	8.27.43	
TAKE 2		
Shot 39A		STOP
<u>Pg.18</u>	8.30.35	
Shot 40		STOP n/g
<u>Pg.20</u>	8.37.12	
Shot 45		PAUSE/Boom
<u>TAKE 2</u>	8.37.53	
Shot 45		Pause/Boom
<u>TAKE 3</u>	8.38.48	
Shot 45 to 46 + on to 48		PAUSE
	<u>8.39.35</u>	
Shot 48		n/g

<u>Pg.20</u>	8.40.15	
TAKE 2/Shot 48		PAUSE
<u>TAKE 3</u>	8.40.45	
Shot 48 to 49		STOP
<u>Pg.21</u>	8.45.42	
Shot 51 to 53		PAUSE
<u>TAKE 2</u>	8.46.20	
Shot 51 to 57		STOP
<u>Pg.18/TAKE #2</u>	8.51.50	
Shot 40		n/g: STOP
<u>TAKE 3</u>	8.53.00	
Shot 40		STOP
<u>Pg.18</u>	8.55.58	
Shot 41 to 42		STOP
		causing 3 on move: + line off mic
<u>TAKE 2</u>	8.52.45	
Shot 41 to 42		STOP
<u>Pg.19</u>	9.00.28	
CUT-INS on Cam.1		
<u>Sh:39C</u>	C/In on RING - takes off hand and puts in hole	STOP
	9.01.35	
<u>Sh:39D</u>	2sh SARAH/ELDRAD - looking at Doc, then take cover	STOP
<u>Pg.19</u>	9.06.26	
Shot 44	(= 02")	STOP
<u>Pg.21</u>	9.13.10	
SHOT 50	HEAD SHATTERS	STOP N/G
<u>Pg.24</u>	9.15.25	
Shot 59 to 77B		STOP/fluff
<u>TAKE 2</u>	9.21.00 (NO IDENT)	
Shot 64 to 83A		STOP
<u>Pg.26/TAKE 2</u>	9.24.34	
Shot 78 (line clean)		PAUSE
<u>Pg.26A</u>	9.24.54	
Shot 84 to 96		PAUSE
<u>Pg.27/TAKE 2</u>	9.26.50	
Shot 94 to 101		REC*BREAK
<u>Pg.28A</u>	9.33.10	
Shot 101A		STOP
<u>Pg.29</u>	9.34.44	
Shot 102 to 105		REC/BREAK

<u>Pg. 30</u>	9.36.45	
Shot 105 to 106		STOP: dud mic
<u>TAKE 2</u>	9.37.39	
Shot 105 to 108		STOP
<u>Pg. 31/TAKE 2</u>	9.40.14	
Shot 108		n/g
<u>TAKE 3</u>	9.40.50	
Shot 108		STOP
<u>N.B:</u> Wild Track of "He robs me of my destiny?"		
<u>Pg. 32A</u>	9.43.12	
Shot 109	(FALSE START)	
	<u>9.44.00</u>	
Shot 109 to 123		STOP
<u>TAKE 2 / pg. 34</u>	9.48.07	
Shot 123		
<u>TAKE 3</u>	9.48.55	
Shot 123	(= 08")	STOP
<u>Pg. 35</u>	9.50.35	
Shot 125	Doc/Sar	PAUSE
<u>Pg. 36</u>	9.51.15	
Shot 128	Eldrad	n/g: wrong way
<u>TAKE 2</u>	9.51.25	
Shot 128	Eldrad	STOP
<u>Pg. 36</u>	9.53.00	
Shot 126	Doc/Sarah	PAUSE
<u>Pg. 36</u>	9.53.23	
Shot 129	Eldrad	STOP
<u>Pg. 35</u>	9.54.48	
Shot 124	Doc/Sarah	PAUSE
<u>Pg. 36</u>	9.55.05	
Shot 127	Eldrad	PAUSE
<u>TAKE 2</u>	9.55.20	
Shot 127		STOP
<u>Pg. 37</u>	9.58.10	
Shot 130		PAUSE
<u>TAKE 2</u>	9.59.05	
Shot 130 to 136 (?)		PAUSE/or STOP?
<u>N.B:</u> CUT IN LATE		
<u>Pg. 38/TAKE 2</u>	10.00.00 app	
Shot 134 (identified as 135? or vice versa?)) to Shot 140		STOP
<u>Pg. 38/TAKE 2</u>	10.02.20	
Shot 137 to 139		STOP

REVOLVING CAPTIONS 10.05.35
MONTAGE OF TIME

mixes and out on 2 (= 1'15")

STOP at 10.12.00

SINGLE ENDED : SPOOL 96679 (Backing Copy)

TELECINE SIX 10.10.45 app.
Rockfall

STOP/ng

TAKE 2/TK 6 10.13.00 app
Rockfall

WITH SARAH/DOCTOR in shot

STOP at 10.13.40

Pg.40 10.19.30
Shot 142

n/g

TAKE 2 10.19.55
Shot 142

n/g

TAKE 3 10.20.15
Shot 142

TAKE 4 10.20.42
Shot 142 (= 05")

STOP

SINGLE ENDED: KXNOLXGIZ300X(START)

????????????? Matrix

EPISODE THREE

MONDAY'S SCRIPT

FAP EYES

take 2/pg.10 10.22.20
Shot 13 FALSE START

take 3 10.23.05

take 4 10.23.42

TAKE 5 ~~10.23.42~~ 10.24.43
Shot 13 (= 0'23")

STOP

MONDAY'S SCRIPT

FAP EYES

Pg.41/EP.3

TAKE 2 10.28.02
Shot 120

STOP

TAKE 3 10.29.50

Shot 120 FALSE START

10.30.05 (= 0'33")

STOP

SINGLE ENDED: SPOOL 912300

Model Shots 10.32.00

10.33.45

10.34.35

10.35.00

10.36.30 (= 05")

STOP

DUTY SHEET

DAILY

DAILY

DUTY SHEET

WEEK NO:

29

T.C.8.

Tuesday 20th July 1976

PRODUCER: Philip Hinchcliffe
DIRECTOR: Lemmie Hayne
DESIGNER: Christine Ruscoe
PA: Marion McDougall
VISION MIXER: Nick Lake
AFM: Terri Winders
FLOOR ASST: Philip Livingstone
COSTUME: Barbara Arnold
MAKEUP: Judy Neame

CREW: 8
T.M: Derek Slee
T.M: Fred Wright
SOUND SUP: Brian Hiles
STUDIO ENG: Ken Ayres
SHOW WORKING SUP: Johnny Norris
LIGHTING C/HAND: Dennis Johnston
STUDIO SUP: - - -
PROP. BUYER: Roger Williams

0900/1030 Set and Light: Dr. Who
1030/1300 Camera Rehearsal
1300/1400 LUNCH WILL BE TAKEN DURING THIS PERIOD
1400/1800 Camera Rehearsal
(1800/1900 with TK-41 (and TK-45 until 1500)
Camera Lineup)
1800/1900 DINNER WILL BE TAKEN DURING THIS PERIOD
1900/1930 Sound and Vision Lineup

TELERECORD
1930/2200

VEC/6HT/ B11691 on VT-37 VT-38 and Shib
(and TK-45 from 1930/2030)
Dr. Who

30 minutes Camera Clearance, Technical De-rig and Property Movement
Strike Lighting Practicals and Studio Lighting
OVERNIGHT FLOOR WASHING/WHOLE STUDIO/FIRELANES/PRODUCTION MANAGEMENT ROOM
NIGHT STRIKE

OVERNIGHT Light Rigging and Scenery Setting: Top of the Pops

From:

Gary.

Room No. &

Building:

Tel.

Ext.:

date:

Subject:

DR WHO 4N TK.

To:

Joy.

MON. 19TH JULY:

35ml. 14.00-15.00. AND. 19.30-20.30. ON TK 43

16 ml. 14.00-18.00 - " - 19.30-22.00 ON TK 41.

TUES. 20TH JULY:

35ml. 14.00-15.00. AND 19.30-20.30. on TK 45.

16 ml. 14.00-18.00. - " - 19.30-22.00. on TK 41.

Cheers Gary.

From: Gary.

Room No. &
Building:

Tel.
Ext.:

date:

Subject: DR WHO. 4N. Recording no's.

To: JOY.

5TH JULY. VTC/BHT/B11703. ✓

6TH. JULY. VTC/BHT/B11704. ✓

7TH. JULY. VTC/BHT/B11705. ✓

19TH. JULY. VTC/BHT/B11690. ✓

20TH. JULY. VTC/BHT/B11691. ✓

NO SM-VB

VCR's

Video cassette Recorder

Cheers Gary.

PROG. TITLE				PROGRAMME AS COMPLETED			
'DR. WHO' 4N				Distribution Denotes Recipient			
Episode(s) / Sub. Title				To:- Room No. and Building			
THE HAND OF FEAR: : EPISODE THREE				H. Acct. Services Tel. 623, 33 Cav. Sq.			
Proj. No(s) 02346/2123				Prog. Acct. Daily Pas B.'s 760, 33 Cav. Sq.			
Prod. Costing Wk(s)				Television Costing B.104 Sulgrave Ho.			
Channel BBC-1				Film & VT Library S.134 Windmill Rd.			
Dept. DRAMA (SERIALS)				Duty Office 4096 T.C.			
Studio TC8				Enterprises 411 Villiers Ho.*			
Production Ep. 3: 7.7.1976				Purchase Programmes 309 Union Ho.*			
Date(s) 19.7.1976 (balance 3)				Copyright 326, 16 Langham St.			
Week(s) 27/29				Copyright Book Illustrations 326, 16 Langham St.*			
Filming/O.B. 15th - 18th June 1976				Copyright Music 323, 16 Langham St.*			
Week(s) 24				Central Stills Library 4231 T.C.*			
Room No.				Building			
505				Union			
Director LENNIE MAYNE				Threshold			
Designer CHRISTINE RUSCOE				Sc.Bl., TC			
TX date & time tba				(if known)			

Duration: 24' 50"

Recording No: VTC/6HT/B11705

PLEASE SEE PRODUCTION COSTING GUIDE FOR FULL INSTRUCTIONS.
Please give details under the following headings:

- Contributors and Content, showing separately full details of inserts (or extracts).
- Copyright, including book illustrations and stills.
- Film/Videotape
- Music details should be shown on the Music Content sheet.

CAROL ATTERBURY

Script Library, 107, 250 Wes/Ave

Producer's Office

A. CONTRIBUTORS AND CONTENT

1. Content

In the Control Room the Director stares as suddenly, the noise and light die away.

In the Fission Room Driscoll has disappeared into the nuclear core so, as the Doctor explains, 'Eldrad' can be regenerated. The Director feels 'Eldrad' must be destroyed and the air force is given orders to destroy the power station. The missiles they drop have no effect and the Doctor, together with the Director and Sarah who have been taking cover some way away, return. 'Eldrad' has at last come alive - in the form of a female. She persuades the Doctor to return her to Kastria in the Tardis. The Tardis lands - and they enter the Observation Dome.

Eldrad moves to the lift, inserts her key - then falls back with a scream. Protruding from her chest is a syringe filled with an acid

2. Contributors

In Studio:

TOM BAKER
ELISABETH SLADEN
GLYN HOUSTON
JUDITH PARIS
FRANCES PIDGEON

Doctor Who
Sarah Jane Smith
Professor Watson
Eldrad
Assistant

2/.....continued

PROGRAMME AS COMPLETED (cont)

'DR. WHO' 4N: Episode 3
02346/2123

2. Contributors (cont) :

On Film

TOM BAKER	Doctor Who
ELISABETH SLADEN	Sarah Jane Smith
GLYN HOUSTON	Professor Watson
JUDITH PARIS	Eldrad

ROY WADSWORTH	W/On (1)
TIM HOOPER	W/On (1)

Episode 3 post-recorded on Monday, 19.7.76 : VTC/6HT/B11690
Artists involved : Scenes 18, 18A, 19 + 20 (app. 4'30")

TOM BAKER	Doctor Who
ELISABETH SLADEN	Sarah Jane Smith
JUDITH PARIS	Eldrad.

B. COPYRIGHT

Author:	BOB BAKER and DAVE MARTIN
Duration of Script :	25' 00"

C. FILM/VIDEOTAPE

35mm Sound	(Opening Titles)	47 ft
	Closing Titles)	82 ft

Specially Shot Film

16mm Sound	174 ft
16mm Silent (model)	9 ft

Hired Film (shot of planes 'Harriers')	5 ft
thru' WORLD BACKGROUNDS	

thru' <u>TOMORROW'S WORLD</u> (shot of planes 'Buccaneers'	5 ft
'Skywatch' bombing)	
Spool 60793: T/R 15.7.76	

3/.....continued

PROG. TITLE 'DR. WHO' 4N				PROGRAMME AS COMPLETED				
Episode(s) / Sub. Title				Distribution		Denotes Recipient		No of Cop
Proj. No(s)				To:		Room No. and Building		
THE HAND OF FEAR: : EPISODE THREE				H. Acct. Services Tel.		623, 33 Cav. Sq.		1
				Prog. Acct. Daily Pas B.'s		760, 33 Cav. Sq.		1
Prod. Costing Wk(s)				Television Costing		B.104 Sulgrave Ho.		1
Channel BBC-1				Film & VT Library		S.134 Windmill Rd.		1
Dept. DRAMA (SERIALS)				Duty Office		4096 T.C.		1
Studio TC'8				Enterprises		411 Villiers Ho.*		3
Production date(s) Balance of 3: 19.7.1976 + 7.7.0976				Purchase Programmes		309 Union Ho.*		1
Week(s) 27 + 29				Copyright		326, 16 Langham St.		1
Filming/O.B. date(s) 15th - 18th June 1976				Copyright Book Illustrations		326, 16 Langham St.*		1
Week(s) 24				Copyright Music		323, 16 Langham St.*		1
				Central Stills Library		4231 T.C.*		1
Room No.				Building		Tel. Ext.		Organiser
505				Union				File Copy
412				Threshold				
309				Sc.Bl., TC				
Producer PHILIP HINCHCLIFFE								
Director LENNIE MAYNE								
Designer CHRISTINE RUSCOE								

Duration: 24' 50"

Recording No: VTC/6HT/B11690

TX date & time
(if known)

CAROL ATTERBURY

PLEASE SEE PRODUCTION COSTING GUIDE FOR FULL INSTRUCTIONS.
Please give details under the following headings:

- Contributors and Content, showing separately full details of inserts (or extracts).
- Copyright, including book illustrations and stills.
- Film/Videotape
- Music details should be shown on the Music Content sheet.

Script Library, 107, 250 Wes/Ave
Producer's Office

A. CONTRIBUTORS AND CONTENT

1. Content

See Programme as Completed dated 21.7.1976 for Content
VTC/6HT/B11705

2. Contributors

In Studio:

TOM BAKER
ELISABETH SLADEN
JUDITH PARIS

Doctor Who
Sarah Jane Smith
Eldrad

On Film

Filmed Inserts for Episode 3 recorded on 7.7.1976
VTC/6HT/B11705

again, see Programme As Completed dated 21.7.1976

2. Contributors (cont) :

Episode 4 Inserts (Sc.3 + 4: Sc.27, 27A + 28) pre-recorded
Artists involved : (app. 6' 00")

TOM BAKER	Doctor Who
ELISABETH SLADEN	Sarah Jane Smith
JUDITH PARIS	Eldrad

Episode 1 Insert (Sc.1 + 2) post-recorded
Artists involved : (App. 2'45")

ROY PATTISON	Zazzka
CLINTON MORRIS	W/On l'thru' Ivor Kimmel Agent

Voice Over Only: Insert for Episode 1 (Sc.1 + 2)
Artist involved : Episode 4 (Sc.2,5,7,10,12,14,16 + 18)

ROY SKELTON	Command Dome Voice	Ep.1
	King Rokon Voice	Ep.4

B. COPYRIGHT

Author :

See P. as Co. dated 21.7.1976

Duration of Script :

C. FILM/VIDEOTAPE

For information

See P as C. dated 21.7.1976

D. MUSIC CONTENT

For information

See P as C. dated 21.7.1976

Joy Sinden
(for LENNIE MAYNE)
22.7.1976

'DR. WHO' 4N

	①	②	③	③/4	④
	5th	6th	7th	19th	20th
DOCTOR	✓	✓	✓	✓ 3/4	✓
SARAH	✓	✓	② ✓	✓ 3/4	✓
CARTER	✓	✓			
INTERN	✓				
DIRECTOR		✓	✓		
ASSISTANT		✓			
↑					
DRISCOLL		✓	CRIP		
ELGIN		✓			
ELDRAD (Female)			✓	✓ 3/4	✓
ELDRAD (Male)					✓
ZAZZKA				✓ ①	
ROKON + V/O ^①					✓ + ①
ABBOTT F/O	F/O				
1st TANNOY V/O	✓				
2nd TANNOY V/O		✓			
DOVE V/O ^①			?	✓ + ①	
CRUISE F/O W/O 2	F/O				
NON-SPEAKING					
NURSE	✓				
HOSPITAL TECH'S	✓				
GUARD W/On 2		✓			
GUARD		✓			
PERSONNEL		✓			
FROZEN OPERATOR				✓ ①	

From: Assistant to Lennie Mayne, Room 412, Threshold House
EXT.
Subject: 'DR. WHO' 4N - "THE HAND OF FEAR": 02346/2121-4
To: Nansi Davies, S205, Sulgrave
Copies to: Costume/Make-Up
P.U.M. Office

Our programme of four episodes will now be recorded in the following pattern :

Artists	5th July: 6th July: 7th July:			19th July: 20th July:	
	EP.1	EP.2	EP.3	EP.3/4	EP.4
DOCTOR	X	X	X	X 3/4	X
SARAH	X	X	X	X 3/4	X
CARTER	X	X			
INTERN	X				
DIRECTOR		X	X		
ASSISTANT *DRISCOLL		X			
ELGIN		X			
ELDRAD (Female)			X	X 3/4	X
ELDRAD (Male)					X
ROKON (+ V/O for Ep.1)					X
ZAZZKA				X (1)	
1st TANNOY V/O	X				
2nd TANNOY V/O		X			
DOME VOICE				X (1)	

N.B: Extras booked as per episodes but FROZEN OPERATOR (Ep.1) like ZAZZKA, to be recorded on 19th July.

Artists/Extras filming - exact dates to be advised.

ASSISTANT + DRISCOLL become one person.

Joy Sinclair

4N - 'THE HAND of FEAR'

Episode One

Spool 47339

24'50

UTC/bnt/ B12101

TX

2/10/76

SAT ①

Episode Two

Spool 49891

24'48

UTC/bnt/ B12102

TX

9/10/76

SAT ②

Episode Three

Spool 49908

24' ~~20~~ 22

UTC/bnt/ B12103 / ED

TX

16/10/76

SAT ③

Episode Four

Spool 49905

25'00 (?)

UTC/bnt/ B12104 / ED

TX

23/10/76

SAT ④

Copies:

Rum

Ann

PROMOTION MATERIAL

'DOCTOR WHO'

'THE HAND OF FEAR'

by

BOB BAKER & DAVE MARTIN

TX: 2nd - 23rd October 1976

SELLING POINTS

1. This four-part story features Tom Baker as the Doctor and Liz Sladen as Sarah Jane in her last adventure. She joined the programme in 1973 when the Doctor was played by Jon Pertwee. This is her fourth season as the Doctor's Assistant.
2. The crew filmed in a real nuclear power station - Oldbury, near Bristol - to obtain some of the stunning interior sequences in the early episodes.
3. The cast includes Glyn Houston as the Director of the experimental power station and Judith Paris (one of the girls in BBC-2's recent "Girls of Slender Means") plays the alien Eldrad.

STORY:

The Doctor and his companion, Sarah Jane Smith, find a 150,000,000-year-old hand at the opening of this new adventure. The hand, although semi-fossilised, soon manifests strange powers.

Enslaving Sarah, the hand takes over a nuclear power station and utilises atomic power to reconstitute itself in the form of Eldrad, a Kastrian renegade.

The Doctor returns Eldrad to Kastria and on this barren, lifeless planet survives many perils before escaping to Earth with Sarah.

At the end of this adventure Sarah Jane Smith leaves the series.

PROGRAMME TITLE DR WHO 4 N-THE HAND OF FEAR PROJECT NUMBER 02346/212

PRODUCER PHILIP HINCHCLIFFE

P.U.M. CHRIS D'OILY-JOHN

DIRECTOR LENNIE MAYNE

P.A. MARION McDUGALL

ASSISTANT JOY SINCLAIR

FILMING - WK 24 - TUESDAY - FRIDAY (INC TRAVEL) STUDIO WKS 27 + 29 (MON/TUES)

PARTS: 4

DURATION 25' TX:

VARIABLE BUDGET

RESOURCE	Unit	Code	Quantity	Dec	ORG	Spread	Rate	£	REMARKS
SCENIC DESIGN	DESIGNER	D	132	55			50	2750	
	" (Extra Hours)	H	F37	70			6	420	
	DESIGN ASST.	H	F40	420			4	1680	
GRAPHIC DESIGN	PHOTOGRAPHER	H	F05	1			8	8	
	GRAPHICS	E	F06	350			-	350	
DESIGN SERVICES	VISUAL EFFECTS	H	F08	1500			5	7500	
ARMOURER			915	24			6	144	
LOCATION OPERATIVES			606	156			4	624	3 MEN X 4 DAYS OF 13 HOURS
SCENIC SERVICING	SET & LIGHT	H	G05	380			6.50	2470	
	CONSTRUCTION	H	G10	2300			5	11500	
	SHOW WORKERS	H	G20	240			4	960	
	DESIGN MATERIALS	E	G30	3600			-	3600	
STOCK SCENERY			£ 631	2700			-	2700	
COSTUME	DESIGNER	D	H11	52			56	2912	
	" (Extra Hours)	H	H13	130			6	780	
	COSTUME ASST.	H	H14	-			-	-	
	DRESSER	H	H15	296			5.50	1628	2 ON FILM X 4 DAYS - 4 IN STUDIO FOR 4 DAYS
	COSTUMES	E	H20	1000			-	1000	
MAKE UP	ARTIST	H	I01	270			6.50	1755	
	MAKE UP ASST	H	I02	248			4	992	2 ON FILM 4 DAYS (13 HOUR DAYS) + 3 IN STUDIO FOR 4 DAYS (12 HOUR DAYS)
	POSTICHE	E	I04	300			-	300	
STUDIO MANAGEMENT	F M	D	J01						
	A F M	D	J02						
	FLOOR ASST	H	J07	56			3	168	4 STUDIO DAYS + 2 1/2 REHEARSAL DAYS
FILM SHOOTING	MEN	D	D01	24			39	936	5 MAN CREW X 4 DAYS + 4 RECCE MAN DAYS
	EXTRA HOURS	H	D07	96			7	672	4 PER MAN-DAY.
	W/E SURCHARGE	D	D08	-			-	-	
	EQUIPMENT	E	D09	300				300	
FILM SHOOTING	MEN	D	D11	12			39	468	2 PER DAY X 4 DAYS + 4 RECCE DAYS
	EXTRA HOURS	H	D17	48			7	336	4 PER MAN-DAY.
	W/E SURCHARGE	D	D18	-			-	-	
	EQUIPMENT	E	D19	400				400	
FILM EDITING	CUTTING ROOM	D	D31	12			58	696	
	EXTRA HOURS	H	D37	24			11	264	
FILM DUBBING		H	D61	4			40	160	
FILM VIEWING & THEATRE		H	D41	2			15	30	
TEL O & M STUDIO	HOURLY RATE	H	C46	48			99	4752	
ND-TECH OPS		H	B29	96			4	384	
MUSIC STUDIO			G35	3			30	90	
	COMMUNICATIONS	E	E74						
PUR EDIT SUITE			843	16			7	112	
SYMPHER SUITE			844	28			26	728	
		H	K01						
TELEVISION H.V.T.R		H	K08	10			5	50	
TELEVISION 16 MM		H	K06	48			14	672	
		E	L70						
FILM VIEWING MACHINE		D	D42	2			5	10	
VTR RECORDING		H	K01	20			20	400	
VTR EDITING		H	K02	96			20	1920	12 HOURS X 2 MACHINES PER PROG
TELEVISION 35 MM		H	K07	16			14	224	
TRANSPORT GENERAL		E	L70	600			-	600	TOTAL: £58,445.

Notes

Total : Variable		71,585
Total : Fixed		-
TOTAL BUDGET	€	71585
COST PER HOUR		

FIXED BUDGET									
PRODUCER	D	A							
ASST PRODUCER/DIRECTOR	D	A							
P A	D	A05							
RESEARCH ASSISTANT	D	A06							
PRODUCER'S ASSISTANT	D	A07							
SECRETARY	D	A08							
DRAMA A F M	D	A11							
STUDIO FIXED COSTS	D								
CMCR FIXED COSTS	D	E							
FILM STAGES	D	D							
PROPERTY PROVISIONING	D	G							
REHEARSAL ROOMS	D	J30							
FIXED BUDGET:								TOTAL	(D)

LA 4

RPT

8

0' 12"

M40A

1' 10"

47

0' 30"

48

0' 27"

49

1' 11"

50

0' 26"

51

1' 06"

52

0' 32"

53

0' 40"

54

0' 48"

55

0' 41"

56

0' 20"

57

0' 41"

58

0' 52"

59

0' 32"

60

1' 25"

61

0' 25"

62

0' 28"

12' 14"

WHISTLES

"Doggie"

L/N

0' 10"

Secretary to Philip Hinchcliffe, Producer, 'Dr.Who'

505 Union House

7th September 1976

DR.WHO (4N) : AMENDMENT TO MUSICAL REQUIREMENTS

Nansi Davis, Musical Instruments, Scene Master,
Music Adviser, Music Library, Sound Supervisor, M.P.O.Tel.

With reference to the attached form, please note the amended
date and times.

(Philip Shaw)

PROG. TITLE				DR.WHO (4N)				MUSICAL REQUIREMENTS											
Episode(s) / Sub. Title				Eps. 1-4 "The Hand of Fear"				Distribution		Denotes Recipient		No of Cop							
								To:-		Room No. and Building									
Proj. No(s)				Prod. Costing Wk(s)		Channel		Contracts Asst.:		S.H. *		1							
02346/2121						BBC-1		Nansi Davis		S.205									
Dept.				Studio		TC8		Musical Instruments		E. G38 T.C.		1							
Production date(s)				Week(s)				Scene Master		128 Sc.Blk, T.C.									
Filming/O.B. date(s)				Week(s)				Music Adviser		4018 T.C.		1							
								Music Library		3033 T.C.									
								Sound Supervisor		4029 T.C.		1							
								M.P.O. Tel.		5023 Ken.Ho.									
Producer				Room No.		Building		Tel. Ext.		File Copy		1							
Director				305		Union House				Date									
Designer				309		Sc.Blk.				7th September 1976									
REQUIRED AT LATEST TWO WEEKS BEFORE FIRST BANDCALL				Name of Orch. (or Assembler)		DUDLEY SIMPSON		No. of Players		SIX		Conductor	ONE						
(a) Outside Rehearsals:								PLACE		DATES and TIMES									
(b) Studio Rehearsals:								Lime Grove Music		22nd September									
(c) Selective Pre-Recording (In Vision/Out of Vision)								Recording Studio		19.30-22.30 hrs									
(d) Entire Pre-Recording: (or live Tx.) (In Vision/Out of Vision)																			
COMPOSITION OF ORCHESTRA (Indicate which instruments are NOT required at (a), (b), (c) or (d))																			
STRINGS				WOODWIND				BRASS				PERCUSSION				VARIOUS			
Leader												2 Cymbals on stand, 1x25" base drum 1x22" tam tam Side drum on stand, 4 pedal tympani - 1x25" 2x28" 1x32" 1 Vibraflap				* Vibrafone * Zylaphone * Yamaha Organ			
(Indicate which musicians are to double and on which instruments)																			
Outside Requirements							Pre-Rec. and/or Tx. Studio Requirements												
Conductor's Seat Desk							Yes												
Bass Stools																			
Tuning Times							19.00-19.30 hrs.												
Piano Supplier																			
Choir Rostra																			
Signed Philip Hinchcliffe PP (Producer)																			
A booking commitment for the Orchestra will be made by Contracts Department on receipt of this form and will be based on the information given above. Any additional musicians, rehearsals, recordings, etc., should be notified to Contracts Department on the Artists' Time Sheet immediately after the production so that a supplementary contract may be issued.																			

4N RADIO TIMES BILLINGS

EPISODE 1

- ✓ The Doctor and Sarah Jane return to the 20th century - and encounter a sinister menace from primeval times...

EPISODE 2

- ✓ Terror strikes in an advance Nuclear Power Station. Can the Doctor avert a holocaust?

EPISODE 3

- ✓ Eldrad appears. The Doctor and Sarah face the challenge of an alien master-mind.

EPISODE 4

- ✓ Deep in the dead planet of Kastria a trap laid long ago waits to be sprung...

We have no information about
Eldrad other than was given
in the script, "The Hand of
Fear". Summarized, this
is that he was an engineer
from the planet of Kootria.
He was the ~~last~~^{sole} surviving
member of his species, a
silicon-based life form.